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VOL. LXIX.—NO 26

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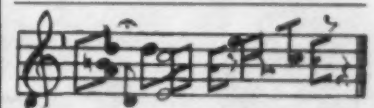
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MUSICAL COURIER

VOL. LXIX.—NO. 26.

NEW YORK, WEDNESDAY, DECEMBER 30, 1914.

WHOLE NO. 1814.

CHICAGO HAS A BUSY WEEK.

**Conductor Stock Presents Delightful Program
—Numerous Recitals Given.**

MUSIC OF CHICAGO COMPOSERS HEARD.

Chicago, Ill., December 24, 1914.

CHICAGO SYMPHONY CONCERTS.

The Chicago Symphony Orchestra, under the direction of Frederick Stock, presented at its weekly pair of concerts on Friday afternoon, December 25, and Saturday evening, December 26, the pastorate from "Christmas" oratorio, by Bach; the Mendelssohn overture to "A Midsummer Night's Dream"; the Schubert symphony, No. 8, B minor (unfinished); Weber-Weingartner's "Invitation to the Dance"; Klose's "Elfenreigen"; the Grainger two dances, and Smetana's symphonic poem, "The Moldau." The soloist was Enrico Tramonti, harpist of the orchestra, who played the concerto for harp by Reinicke.

Mr. Green shared with his colleagues in the success of the afternoon. He is justly considered Chicago's best basso, and has a claim to this undisputed title. His group consisted of two songs by Clara Schumann, "Ich stand in dunklen Traumen" and "Liebst du um Schönheit"; Robert Schumann's "Wenn ich in deine Augen seh"; Beethoven's "Die Ehre Gottes aus der Natur"; Coerne's "Mystery"; "The Argosy," by Alexander Hull, and two songs by John Alden Carpenter, "The Day Is No More" and "Don't Cease." Mr. Green disclosed to best advantage in each number his sonorous, beautifully placed voice, and he sang with telling effect, intelligence and taste. His interpretations were excellent and his diction of the German and English most commendable.

SPENCER-GUNN-GREEN RECITAL.

At the Fine Arts Theatre last Sunday afternoon, December 19, before a large and enthusiastic audience, Allen Spencer and Glenn Dillard Gunn gave a two piano recital. They were assisted by Marion Green, bass. Messrs. Spencer and Gunn had arranged a program containing several novelties, among them being Alkan's "Benedictus," which had its first performance in Chicago, and also the Ravel introduction and allegro. Two other numbers were the Saint-Saëns' variations on theme by Beethoven and Chabrier's "Caprice Espagnole." Each pianist should be accorded individual praise for exceptionally good readings of the works. They displayed musicianship and pianistic ability of the first order. Both artists drew from their instruments a beautiful tone and so well blended was their playing that at times it seemed as if only one person sat at the keyboard. Mr. Gunn and Mr. Spencer are splendidly equipped technically and temperamentally. They performed remarkable feats of technic in the Chabrier number.

MUSIC OF CHICAGO COMPOSERS PRESENTED.

A program of music by Chicago composers was presented at Fullerton Hall on Tuesday evening by the Society of American Musicians. Among those who appeared may be mentioned Albert Lindquist, tenor, who sang a group of five songs by Louis Adolf Coerne; Messrs. Stoerber and Leo Sowerby, who played eight little pieces for piano and cello by Mr. Sowerby and Hugo Kortschak; George Dasch and Emmeran Stoerber played the tertetto for violin, viola and cello by Eric de Lamarier.

VIOLET BOURNE'S RECITAL.

At the Bush Conservatory Recital Hall on Friday evening, December 11, Violet Bourne, known as the wonderful child pianist, and pupil of Julie Rive-King, was heard in the prelude and fugue by Haberbier-Guilman-Rive-King, the Haydn sonata No. 7 and the Chopin etude op. 7, No. 10. She also was heard in smaller pieces by Cyril Scott, Debussy, Liszt and played the MacDowell concerto, No. 1 with Mme. Rive-King at the second piano. Violet Bourne, who is only twelve years old, does not exactly belong in the category of "wunderkind." Though

she is not as yet a mature artist, she has made big progress since heard, when only nine years old, at a recital given by the Bush Conservatory. She has been well schooled and will probably some day be reckoned among the leading feminine pianists of the world.

Miss Bourne could have earned much money on the vaudeville stage, having several years ago received a very tempting offer, but her wise mother thought best to place her in the hands of Mme. Rive-King. Her success at this concert was as big as it was deserved. Claire Hart, tenor, was heard in an aria from "Pagliacci" and a group of songs by Handel, Clark and Leoni. Mr. Hart, who is a pupil of David Baxter, showed the result of good training and disclosed a voice of sweet and agreeable quality.

(Continued on page 28.)

MINNEAPOLIS NEWS.

Two Attractive Programs by Symphony Orchestra —Violinist Replaces Cellist as Soloist Owing to Accident to Finger of Latter—Thursday Musical Program—Emil Oberhoffer Ar- ranges MacDowell "Woodland Sketches" for Orchestra.

At the regular Friday evening concert of December 18, the Minneapolis Symphony Orchestra again presented the Rachmaninoff E minor symphony op. 27. This was played last season and met with so much appreciation that it was repeated on this program. Like so much Russian music, the tinge of Oriental characteristics creeps imperceptibly in. All four movements seem to be the work of inspiration. The adagio is full of lingering sweetness, while the allegro vivace revels in Rachmaninoff's favorite peculiarities of rhythm and each movement occasionally broadens out into the triumphant broad themes suggestive of the Russian hymn.

The symphony was preceded by the Rimsky-Korsakow overture to "A Night in May" which prepared the listeners for their enjoyment of Rachmaninoff.

A large audience was in attendance, and all regretted the slight accident to his little finger which prevented Cornelius Van Vliet from appearing as soloist. As leader of the cellos Mr. Van Vliet has won many devoted admirers, and his solo appearances on the Friday evening programs have each year added to his conquests. Mr. Van Vliet played through the Rachmaninoff symphony, but the injured finger grew so troublesome that he was unable to appear after the intermission, and Richard Czerwonky took his place as soloist on five minutes' notice, playing what Mr. Czerwonky had expected to perform on the Sunday program following, the D minor violin concerto of Bruch. The audience proved its loyalty to both soloists by the regrets expressed on every side at Mr. Van Vliet's non-appearance and the genuine admiration for Mr. Czerwonky in so successfully meeting the emergency, even to the playing of a delightful encore.

The program closed with Scheinplugg's delightful overture to a "Comedy of Shakespeare."

THURSDAY MUSICAL CLUB PROGRAM.

The last program of the year 1914 was given by the Thursday Musical Club on the afternoon of December 17 at the First Baptist Church. The attraction of this meeting was the appearance of the Thursday Musical Choral Club under the direction of H. S. Woodruff. They sang three times and the numbers showed marked improvement and much serious study. "A Christmas Greeting," by Elgar, was splendidly sung to the accompaniment of four violins. "The Auld House," by Moffett; "Bitter for Sweet," by Horrocks; "Oh Lift Your Heads Who Feareth," from the Cologne psalter (a seventeenth century carol), and "Snow," by Elgar, completed the choral club numbers.

"Romance," by Hellmesberger, was finely played by four violinists—Misses Winifred Lind, Arline Folsom, Marion Baernstein and Blanche Sheffield. The Misses Lind and Sheffield were received into the club only a week ago and great interest was shown in their first public appearance. Miss Lind is the gifted daughter of the well known statesman, John Lind. Mrs. Vena Gibson-Garnum played the

Gluck-Brahms "Gavotte" and the Chopin waltz op. 42, No. 1. She is a good pianist and her interpretations on this occasion were excellent.

The chief interest of the popular program given by the Minneapolis Symphony Orchestra at the auditorium, Sunday afternoon, December 20, centered in the orchestral setting by Conductor Emil Oberhoffer of MacDowell's "Woodland Sketches." On former occasions we have admired the clever arrangements of Mr. Oberhoffer, but this time he quite surpassed his former efforts. His conscientious study of the beloved American composer has given him so deep an insight into MacDowell that these were real character translations. The six sketches which Mr. Oberhoffer arranged were "In Autumn," "To a Wild Rose," "From Uncle Remus," "At an Old Trysting Place," "To a Water Lily" and "Told at Sunset." The "Festival" march from "Tannhäuser," and the overture from the same opera were followed by Tchaikowsky's fifth symphony. Strauss' waltz "Tales from Vienna Woods" concluded a beautifully arranged program.

The soloist of the day was the concertmaster Richard Czerwonky who played the Bruch D minor concerto. Mr. Czerwonky is popular and justly so for his playing is a joy to hear. His delightful rendition of this concerto brought forth such thunderous applause that he was forced to respond to two recalls—first his own clever arrangement of a Weber waltz, and Simonetti's "Madrigal."

RUTH ANDERSON.

BALTIMORE EVENTS.

213 Prospect Avenue, Roland Park.
Baltimore, Md., December 22, 1914.

Baltimoreans were fortunate in hearing a whole recital program by Fritz Keisler, his second appearance this season in America. Mr. Keisler surpassed himself, and awoke a frenzy of enthusiasm in his audience, which demanded encore after encore.

ARUNDELL CLUB MUSICAL.

The December musicale of the Arundell Club was a piano recital by Marguerite Maas, who gave a Chopin program, consisting of the B flat minor sonata, the three waltzes of op. 64, three etudes, the C sharp minor, fantasia, impromptu, and the polonaise, op. 40, No. 1.

GUSTAV STRUBE'S ACTIVITIES.

In addition to his usual work at the conservatory with which he is connected, Gustav Strube has been conducting a Students' Orchestra. His experienced leadership has worked wonders with this body of young musicians, and their first concert of this season was most enjoyable. Mr. Strube's own composition, "Mirage," a suite for children which abounds in grace and spirit and most interesting harmonies, was delightfully played. Emily Diver, soprano, and Taylor Scott, baritone, were the soloists.

MELAMET OPERA CLASS.

The second concert of the Melamet Opera Class was somewhat curtailed by the ravages of laryngitis among several of the singers; but it was an offering of real interest in spite of discouraging conditions. Ida Shaw, soprano, and George Pickering, tenor, sang well in two duets. Henschel's "Oh That We Two Were Mating" and "The Passage Bird's Farewell," by Hildach. Adele Schaefer, contralto, did some beautiful work in the "Ah, se tu dormi" aria from Vacca's "Giuletta e Romeo," and responded to the applause with a serenade by Mokrejs. Other soloists were Clarence R. Tucker, whose tenor voice was heard to advantage in the quintet from "Die Meistersinger," as was also the bass of R. Fuller Fleet; John F. Osbourn, baritone, and Else Melamet, contralto, the talented daughter of the teacher who inspires and directs all the public appearances of the class which bears his name. Mrs. Melamet played her usual delightful accompaniments.

PHILADELPHIA SYMPHONY ORCHESTRA.

The Philadelphia Symphony Orchestra scored a great success in a concert at the Lyric last Wednesday, at which Mme. Schumann-Heink was the soloist. Leopold Stokowski has made a profound impression on the Baltimore public, as was attested by the warmth of this conductor's

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reception at this concert. Mme. Schumann-Heink sang with all of her customary authority; her voice was beautiful as always.

PUPILS' RECITAL.

Adele Meade, violinist, presented a number of her pupils in a recital program at Lehmann's Hall, Friday night. Miss Meade studied with Joachim during the last year of his life, and subsequently with Barmas, whose method of tuition she follows. Elizabeth Duncan, soprano, assisted.

CHRISTMAS ENTERTAINMENT.

For the Christmas treat given to poor children by the Empty Stocking Club, the Musical Union has donated the services of a large concert band. Four hundred vested choristers will, in addition, sing carols. D. L. F.

Willard Flint's Chicago Tributes.

Willard Flint, the Boston basso, recently completed a very successful concert tour of short duration in the middle West. Mr. Flint, who is also a prominent figure in the Boston teaching fraternity, won considerable merited praise for his artistic performances while on this tour, and herewith are reproduced a few of the criticisms of his Chicago recital at the Fine Arts Theatre on December 6:

Mr. Flint disclosed not only a voice of pleasurable quality, but effective understanding how it should be used. He is known to audiences in the East as a singer of oratorio, but the results of his efforts at this concert proved that Mr. Flint has in him the making of an excellent interpreter of songs. His clear enunciation was not the least of his artistic merits.—Chicago Herald, December 8, 1914.

Methods which denote intellectuality and artistic feeling characterized the recital which Willard Flint, the Boston basso cantante, presented at the Fine Arts Theatre yesterday afternoon.

He gave a fine rendition of Handel's "O Ruddier than the Cherry," his voice showing resonance, flexibility and range, and his reading of Schumann's "Ich Grolle Nicht" was also artistic, and Mallinson's "Neujahrslied" proved interesting.—Chicago Examiner, December 7, 1914.

Mr. Flint is an excellent singer of songs, with a voice of mellow quality which has been well schooled. His singing of the Handel aria was broad and solid and all that he did was with appreciation.—Chicago Evening Post, December 7, 1914.

The Handel aria, "O Ruddier than the Cherry," with which he began, was very pleasingly sung, with a nice understanding of the music and a sympathetic voice, flexible and strong.—Chicago Daily News, December 7, 1914.

Mr. Flint's voice is extraordinarily grateful in quality. "At Last the Bounteous Sun with Joy to Impatient Husbandmen," from Haydn's "Seasons," he sang with a kind of homely exultation and with technical adequacy.—Chicago Tribune, December 7, 1914.

The afternoon performance in the Fine Arts disclosed some very good singing. Flint is stated to have put much of his artistic activity into oratorio. This would account for his excellent rendition of Handel's tricky aria, "O Ruddier than the Cherry." In the more restrained songs following he produced an impression of a man with a fine voice who enjoys singing. His voice is very good in its medium and low range. His enunciation is remarkably clear.—Chicago Journal, December 7, 1914.

Mr. Flint is a singer in whom vocal talent and musical intellectuality balance each other beautifully. In his recitals he strives less for outer effect than interpretation from within. Moreover, the artist's pronunciation of German was perfect. Mr. Flint made a great impression by his masterful application of mezzo voce; his organ seems to have undergone a thorough process of development and training. He gave his best in Handel's aria "O Ruddier than the Cherry," the difficult coloratures of which came out with admirable ease and clearness. A "Neujahrslied," by Mallinson, sung in German, full of charming melody, was extremely delightful.—Daily Illinois Staatszeitung, Monday, December 7, 1914.

(Advertisement.)

Marie Kaiser, a Busy Singer.

Marie Kaiser recently sang Horatio Parker's "St. Christopher" at Worcester, Mass., with a large chorus under the direction of Mr. Butler. Last week she sang in Hoboken, N. J., and Tuesday night she was heard in "The

Messiah" at Jersey City, the other soloists being Christine Schutz, contralto; William H. Pagdin, tenor, and Edmund Jahn, basso. Miss Kaiser leaves this week for Kansas City, where she appears in Convention Hall for the benefit of the Red Cross of that city, on the same program with Alice Nielsen. She was the soloist recently with the Orpheus Club, of Paterson, N. J., under the direction of C. Mortimer Wiske, winning instant success.

Demand for Pittsburgh Soprano.

May Marshall Cobb, soprano, has been busy filling engagements in Pittsburgh, her home city, and various parts of Pennsylvania and Ohio. Among her most important appearances since October 1 may be mentioned recitals at Rochester, Pa., October 1; with the Pittsburgh Athletic Association, October 4; before the convention of the Pennsylvania Federation of Women's Clubs, October 6; at a private musicale in Buffalo, October 20; at a concert under the auspices of the Shadyside United Presbyterian Church of Pittsburgh, November 6; before the bankers' meeting at the Hotel Schenley, Pittsburgh, November 16; at Dixmont, Pa., November 20; before the Pittsburgh Athletic Association, December 6; at Butler, Pa., December 11; in "The Messiah" at Wooster, Ohio, December 15; before the Twentieth Century Club of Pittsburgh, December 16; at a musicale in Pittsburgh, December 17.

Following her appearance at Butler, Pa., the Butler Eagle spoke of "her remarkable range and the texture, tone quality, and expression" of her voice. And this opin-



MAY MARSHALL COBB.

ion has been shared by the critics in all those places where she has sung.

For the month of January, 1915, she has already been booked for appearances at Pittsburgh, McKeesport, Donora, and Sharon in Pennsylvania, and at Cleveland, Ohio.

Charles W. Clark Sings at Blackstone Hotel

On December 17 Charles W. Clark, the baritone, gave a program before a distinguished company of music lovers at the Blackstone Hotel, Chicago, entertained by Mrs. Keith Spaulding. Mr. Clark had to grant many encores, and his recital was most satisfactory.

The program was as follows: "Prologue," Leoncavallo; "Les Cloches," "Mandoline," Debussy; "L'Heure Exquise," Hahn; "Vision Fugitive," Massenet; "Aus Meinen Grossen Schmerzen," "Es hat die Rose Sich Beklagt," Franz; "Der Sandtrager," Bungen; "Recompense," Hammond; "Uncle Rome," Homer; "The Eagle," Busch.

Gordon Campbell accompanied at the piano.

Katharine Goodson to Arrive January 3.

Katharine Goodson had planned to sail from Liverpool on the steamer Cedric, December 16, but as this boat has been requisitioned by the British Government for military

purposes, she has now arranged to leave ten days later on the Cunard steamer Franconia, which is due to arrive in New York on January 3. Her opening dates will be as follows: January 8, Auburn, N. Y.; January 11, Wells College, Aurora, N. Y.; January 12, Cornell University, Ithaca, N. Y.; January 15, Brooklyn; January 18, Chicago.

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Helen Ware in the South.

Helen Ware's appearance in Macon, Ga marks the end of her Southern tour. From Minnesota to Texas and then through the South, Helen Ware played a chain of concerts: In Kenosha, Wis., a joint recital with Bauer; Chicago; Holland, Mich; Mankato, Minn; joint recital with Ganz; Emporia, Kan., joint recital with Fannie Bloomfield Zeisler; Houston and Victoria in Texas, etc.

The Macon concert, as did nearly all the other appearances, resulted in a re-engagement, attesting to the popularity of Helen Ware's Hungarian and Slavic recitals.

The music lovers of Macon had been looking forward with expectation to the music of the Magyars and Slavs, and they are said to have been roused to a high pitch of enthusiasm by Helen Ware's rendition of her unique program.

Professor Maerz at the piano gave the violinist such capable support that she felt as much at ease with her program as though she had her regular accompanist.

In the Goldmark suite for violin and piano the two artists gave a splendid reading to the lyric passages of this work of the Hungarian composer.

In her Hungarian and Slav numbers, Helen Ware proved to be an artist worthy of the adjectives: "Most powerful and poetic."

The ovation tendered by her audience reached its zenith when she played her own arrangement of a Hungarian love song. After persistent applause the number had to be repeated. But the "Camp of fiddlers" did not even then seem satisfied with the second performance of this gem for they crowded about her as she was about to leave the hall, begging for its third rendition anxious to hear once again the haunting melody that ends in a difficult arrangement of double harmonics. Miss Ware promised to play it again the next time she visited Macon.

Concert at Keyser, W. Va.

An interesting concert was given in the school auditorium of the preparatory branch of the West Virginia University, Keyser, W. Va. on Tuesday evening, December 15, when the following program was presented: Prelude (Rachmaninoff), "Masquerade Dance" (Hopkins), "Saxonne" (Godard), Miss Hoffman; "Should He Upbraid" (Bishop), "The Loreley" (Liszt), Miss Grimes; "Invictus" (Huhn), "Night and Dawn" (Liddle), "I Know a Lovely Garden" (D'Hardelot), "O' du mein holder Abendstern" from "Tannhauser" (Wagner), Mr. Schiffeler; "Query" (MacDermid), "Concert Etude" (MacDowell), Miss Hoffman; "Somewhere a Voice is Calling" (Tate), "Carissima" (Gomez), "Ashes of Roses" (Woodman), "Italian Street Song" (Herbert), Miss Grimes; "Il Trovatore" (Verdi), "Mother o' Mine" (Tours), "Good-bye" (Tosti), Mr. Schiffeler.

Elsie Hoffman, who has charge of the piano department at this institution, gave intelligent readings of her numbers, the composition by MacDermid, "Query," being especially enjoyed. She has a fluent technique and rare talent. Helen Grimes, soprano, has an excellent voice which she uses with intelligence.

Carl Schiffeler, baritone, opened his part of the program with a spirited rendering of Bruno Huhn's "Invictus." His other songs were on a par with the beautiful Huhn number.

Students at this school, as well as the townspeople, are fortunate in having three such excellent artists residing in their midst.

Florence Larrabee Complimented.

Max Fiedler, when conductor of the Boston Symphony Orchestra, paid a striking compliment to American talent by engaging Florence Larrabee, as a soloist. Having heard the young pianist play in the studio of her teacher Carl Stasny, Mr. Fiedler asked about her future plans. She said she proposed teaching. "But you are ready for the concert platform now," said the conductor, and to emphasize his opinion engaged her on the spot to play MacDowell's second concerto with the Boston Orchestra.

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Alexander Bloch's Newport Notices.

A large and fine audience had a season of rich and pure enjoyment at Masonic Hall Thursday evening. It was the twenty-third concert by the Philharmonic Society, the artists being Alexander Bloch, violin, and Blanche Bloch, piano, and it was one of those unusual events where the performers were wholly carried away with ideal music, which, for something like two hours, was given without dross or alloy—just noble, pure music. The people at times were almost breathless, some craning their necks for long periods, that their eyes might try to aid their ears in catching every possible bit of such delight. It was playing which is made up of a never ending succession of pleasant surprises, yet all perfectly natural. There was fine technique, sufficient for any requirement; but it was so mastered that it was well nigh forgotten altogether by players and hearers.

For the most part the music was full of "expression" of the most delicate sort; more than that, it was full of soul. Yet, where fire and spirit were called for, there was plenty. There was a constant "shading," not only of the usual sort but also of the tempo, and it was in no case overdone. There was a masterly understanding and an absolute certainty in carrying it into execution. The music seemed to permeate and sway the whole bodies of the players. These appear to be young people; one wonders what they will be after a few more years of this rare sort of study and work.

The Beethoven sonata for violin and piano (op. 96, in G) was a delightful treat. Rarely has there been such masterly playing in this city. Every movement and every little phrase was given its full value and true interpretation. The "ensemble" was perfect in every detail, and the two players were so completely in sympathy that they were really one; yet each was doing beautiful work. The violin was a wonder for great volume, beauty and purity of tone. The sympathetic quality was there, too. There was never a least suggestion of being in a hurry, yet when speed was the proper thing there was adequate of it. These players have a right to play Beethoven, and everybody was in bliss while hearing them. There was a recall, but no encores were given.

All the violin numbers were delightful, and so was the accompanying. The G string proved to be fine, there was rare work in "harmonics," the "attack" was splendid, so was the technique. All the selections were much appreciated and applauded, the last bringing out a perfect burst, which was acknowledged by Mr. Bloch's returning to bow his appreciation.—Newport (R. I.) News, December 11, 1914.

For the second concert of this season the Philharmonic Society offered Alexander Bloch, violinist, and Belle Bloch, pianist, in a varied and excellent program. For ensemble numbers Beethoven's sonata in G major, op. 96, and a chaconne by Vitali, a composer of the sixteenth century, were played.

To speak first of the ensemble work, never probably have there been heard in Newport two players who seemed more closely "en rapport." If the performance had had no other merit this would have made it acceptable, but when one comes to add that the musical intuition of both players is developed in a very marked degree it can be better conceived how delightful the players became. And the same thing was clearly apparent when Mr. Bloch was playing his solos and Miss Bloch was accompanying. Really fine accompaniment is a rare accomplishment, and Miss Bloch possesses it, and in full measure.

Mr. Bloch's playing is beautiful not alone in tone quality, for which he deserves great praise, but also in style. His bowing is always graceful and his whole performance has a quality of what may be called elegance for want of a better word. His technique is entirely adequate and he has plenty of fire and force when they are needed. He is a very fine violinist.

Miss Bloch is an excellent pianist. It is somewhat to be regretted that nearly all her selections "Lithuanisches Lied" by Chopin-Auer, a Serenata Napolitana by Spanghetti, and the Brahms-Joachim "Hungarian Dance" No. 7 in G minor; in the second group was the Albumblatt by Wagner-Wilhelmj and Wieniawski's polonaise in D major) were of the bravura style of composition so frequently played by soloists, but not for that reason to be desired to the exclusion of some more quiet pieces, which would have given the pleasure of hearing Miss Bloch's smooth, legato free touch, which was evident in her work with Mr. Bloch. She has such command of piano technique that it was regretted that most of that displayed in her solos was of the forceful and brilliant rather than that of the more subtle kind.

Both the players were called again and again to the platform after their numbers, and it was evident that they may come to Newport again and receive a very warm welcome.—Newport (R. I.) Herald, December 11, 1914. (Advertisement.)

Prominent Singers in Gilbert's Songs.

Hardly a day passes in the offices of the MUSICAL COURIER without the arrival of programs from various states, Maine to California, with Hallet Gilbert's name on them. His songs are constantly sung by leading soloists. The foreign singers, too, are taking up his compositions. Among recent interpreters are Florence Mulford Hunt, formerly of the Metropolitan Opera Company, who is featuring his dramatic song, "Ah, Love, but a Day," on all her programs. Vera Courtenay, prima donna of the Opera Comique, Paris, is making a great success singing his "Song of the Canoe," "Minuet la Phyllis," and "Ah, Love, but a Day," at all her concerts. William Simmons, the rising young baritone, is making marked success with "Forever and a Day," "My Lady's Mirror," and "An Evening Song." Eva Mylott, contralto, has sung his exquisite song, "Two Roses," over one hundred times. Vernon Archibald, the well known baritone, makes a tremendous success with the "Minuet la Phyllis" and "Forever and a Day," generally being obliged to repeat these songs before his audiences will allow him to continue. Nina Dimitrieff, the Russian prima donna, has added his three latest publications, "An

Evening Song," "The Little Red Ribbon," and the "Song of the Canoe" to her repertoire. John Finnegan, the Irish tenor, has sung Gilbert's "Ah, Love, but a Day" from Maine to California.

Others using Gilbert's songs with great success may be mentioned: Evan Williams, Myrna Sharlow, Mme. Buckhout, Florence Anderson Otis, Beatrice McCue, Ethylde Smith, Bertha Barnes, Harold Fowler, Isabel Thrope, also Carl Rupprecht and Edna Wolverton, two of Claude Warford's artist-pupils.

DETROIT SYMPHONY ORCHESTRA PLAYS VARIED PROGRAM.

Second Concert Pleases Large Audience—Orpheus Club Concert—A Carol Service.

Detroit, Mich., December 19, 1914.

The second concert of the Detroit Symphony Orchestra, Weston Gales, conductor, was given in the Detroit Opera House, Thursday afternoon, December 17, at 4 o'clock. The program included the Brahms symphony, No. 1, in C minor, "Valse Triste," Sibelius, and Vorspiel, "Haensel and Gretel," Humperdinck. The orchestra fulfilled the expectations aroused at the first concert, as was manifested by the sincere applause and the general expressions of approval heard on all sides. Mr. Gales succeeds in making his men a unit, no little task in the short time they have been with him. There was little to criticize and much to praise. The audience manifested its appreciation in no uncertain way at the close of the lovely second movement of the symphony. The Detroit Orchestra plays with a rhythmic precision that is most satisfying and presents definite tone pictures despite occasional crudities of tone quality. The next concert will be given January 21.

ORPHEUS CLUB CONCERT.

Friday evening, December 11, the Orpheus Club, a male chorus of twenty-five voices under the direction of Charles Frederic Morse, gave a delightful concert before its sustaining members at the Westminster Church. A group of part songs by Elgar proved to be of unusual interest, and "From the Sea" by MacDowell, a great success of last season, was repeated by request. The assisting artist was Florence Hinkle, who sang "Depuis le jour" from "Louise" and two groups of songs also a solo obligato in "O, Earth, thou art fair" by Dregert. Miss Hinkle is an artist whom one hears with pleasure for her work is marked by temperament and intelligence. She has appeared in Detroit before and added many to her list of admirers here by her beautiful work at this concert.

CAROL SERVICE BY STATE NORMAL CHOIR.

A most unusual service was held in St. Paul's Cathedral, Sunday evening, December 13, when the State Normal choir from Ypsilanti, under the direction of Frederick Alexander gave a program of Christmas carols. The choir is of superlative excellence. The two hundred voices are young and fresh; attendance upon rehearsals is obligatory. This combined with the fact that Mr. Alexander is a most capable director results in a body of singers that can demonstrate the possibilities of choral work in all illuminating manner.

JENNIE M. STODDARD.

Miss Gailey Will Christmas Down South.

Because of her many engagements, requiring her presence in the South both immediately before and after Christmas, Mary Gailey, the talented young violinist, has decided to remain in that section of the country, spending her short vacation in Mobile, Ala., and New Orleans. Miss Gailey has been appearing before numerous colleges and schools where she is a prime favorite, many of her engagements being return appearances. Some of these are: Anderson College, Parks Collegiate Institute, Benton Parker-College, etc. Miss Gailey already has a number of engagements booked in the New England states for next year.

Sergei Klibansky's Studio Musicale.

On Wednesday, December 16, Sergei Klibansky gave a studio musicale at which Mildred Ingersoll, Grace Jones, Virginia Magruder, Arabelle Warefield, Lalla Cannon, Jean Vincent Cooper and Valeska Wagner sang. Miss Cooper was engaged to sing at the Vanderbilt Hotel, December 29. Mr. Klibansky's next artist-pupils' recital will occur Saturday, January 30, in the auditorium of the Y. M. C. A., West Fifty-seventh street, New York.

Mr. Klibansky left for the Adirondacks, December 24, for a needed Christmas vacation. He resumes teaching January 4.

1914-1915

1915-1916

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Wager Swayne Pupil Wins Success.

Omaha people may well feel proud to claim Marie Mikova, the talented young pianist, as one of her own daughters. Miss Mikova recently returned to Omaha after years' study with Wager Swayne in Paris, and made her debut as a concert pianist at a most delightful recital Tuesday evening at the First Baptist Church, before a large and enthusiastic audience of music lovers and friends.

Miss Mikova revealed great strength, temperament in abundance, and the musicianship and intellect to make her interpretations at all times interesting. As she plays her beloved instrument she presents a fascinating picture, being unusually graceful.

The program opened with the Beethoven sonata in three movements, which was brilliantly played, the melodies and rhythmic effects being beautifully brought out. The next group consisted of five Chopin etudes and waltzes, abounding in beautiful crystalline runs and rhythmic and tonal effects, revealing to the fullest her complete mastery of the piano. A sonata by Ravel proved interesting and pleasing and was followed by a nocturne from "Midsummer Night's Dream," with its beautiful melody; a scherzo by Mendelssohn, brilliantly rendered; a Weber rondo, with its joyous swing and intricate passage work, and the Chopin polonaise, op. 53, which was given in magnificent style, revealing to the greatest advantage her great power and brilliant technique. Miss Mikova was received with the greatest applause, but responded to only one encore, giving the Schubert-Liszt "Erkling." She was the recipient of many beautiful floral tributes.—Omaha Examiner.

A very representative and enthusiastic audience greeted Marie Mikova, who gave her first piano recital since leaving Omaha four years ago to continue her study under Wager-Swayne in Paris, Tuesday evening at the First Baptist Church. Miss Mikova possesses remarkable technical ability and an abundance of temperament and plays with such life and enthusiasm that her work is a delight at all times, whether it be the more brilliant passages which she handles with such skill or the delicate pianissimos, equally artistic. The young artist's rendering of the Beethoven sonata, op. 37, which opened the program, was really masterful and brought out to the fullest the rare beauty and melody of the selection. The Chopin numbers, which followed, were veritable gems, particularly the two waltzes, which were full of brilliant passages and lilting melody. The sonata by Ravel was most enjoyable and again showed the pianist's versatility and interpretive ability. The nocturne by Mendelssohn-Smith, was another exquisite selection, a lovely melody, which was given very artistically. The rondo brilliant, by Weber, was one of the most delightful numbers of the program, and the polonaise, op. 53, which closed the program, was so well liked that the audience insisted upon an encore, to which Miss Mikova responded with the Schubert-Liszt "Erkling."—The Omaha Excelsior. (Advertisement.)

Saenger Musical Tea.

An exceptionally fine program was presented at the December Musical Tea at Oscar Saenger's studio, New York. Among his pupils who took part were: Queena Tillotson, soprano; Albert Wiederhold, basso; Milton Bernhard, baritone and Marie von Essen, contralto.

A large assemblage was present. The Saenger Musical Teas are an excellent means for the commingling of his amateur and professional pupils and many of his students have received engagements from the opportunities presented on these occasions.

The Band of Hope was singing a well known temperance hymn, "My drink is water bright," and singing it in a very dull and lifeless fashion. "Come, come, children, wake up!" cried the curate energetically. "Come, now, 'My drink is water bright,' and do, please, put a little spirit in it."—Otago Witness, Dunedin, N. Z.

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A FEW OPEN DATES

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I feel moved to speak again of the fine list of musical attractions that L. E. Behymer has arranged for his Philharmonic Courses this season. Each event so far has been one of unusual interest and worth, and the op-

portunity of hearing these concerts should be valued by all who find pleasure in the best music. This past week has brought Evan Williams, the Welsh-American tenor, and Arrigo Serato, the Italian violinist.

EVAN WILLIAMS OPENS MATINEE SERIES.

Evan Williams opened the Matinee Series of concerts November 28, but was suffering from a severe cold and feeling that he had not done himself justice, he and Mr. Behymer arranged to repeat the concert on Friday evening, December 11. Another crowded house greeted the singer and listened spellbound through a trying program. Mr. Williams is past master in depicting the range of human emotions and his beautiful voice is capable of many colors. This, together with his intense feeling and grasp, gives him the power to move deeply his audiences. He was obliged to respond to many encores, sometimes singing two or three, all of them requests. His son, Vernon Williams, is his accompanist and close companion. Mr. Williams will always be a welcome guest in Los Angeles.

GAMUT CLUB DINNER.

Wednesday evening, December 2, was the date of the monthly dinner of the Gamut Club and many guests were present. It was a very happy evening. Among the distinguished guests were Evan Williams, Vernon Williams, Mr. and Mrs. Theodore Bendix, Miss Honiss, leading woman of "The Whip" company and several of her assistants, The Davis Family, late of Kansas City, Francis J. Tyler of the Savage Company, Kassa Bailey of Santa Ana. The local guests were Mrs. C. S. Delano and her wire-stringed quartet, Ray Crittenden, Thomas Govan and Jane Catherwood.

Mr. Williams was kind enough to sing and other musical numbers were given by Mr. Tyler, The Davis Family, Mr. Crittenden, Mr. Govan and Mrs. Delano and quartet.

mentation and congratulations. Rudolph Ganz, on his recent visit here, expressed himself as much pleased with these numbers.

MRS. CATHERWOOD ENTERTAINS.

Mrs. Catherwood's monthly reception at the Fowler, Monday evening, November 30, was largely attended. An informal program was given by two young and promising musicians. Marjorie Nichols, pianist and pupil of J. A. Anderson, has been spoken of a number of times already in these columns. She is rapidly approaching the artist class, although but little past eighteen. She has already appeared this season with the Woman's Symphony Orchestra and is to appear with the San Diego Orchestra later in the season, and has a number of other important engagements pending. Her work is brilliant and satisfying. Katherine Melville, a young singer, and a pupil of Mrs. Louis Sterne, is possessed of a pleasing soprano voice of much sweetness and gives promise of accomplishing a musical future. Mrs. Hepburn accompanied Miss Melville most efficiently.

MAY MACDONALD-HOPE PIANO RECITAL.

May MacDonald-Hope is another of the young and talented musicians of Los Angeles who has won laurels abroad. She has recently returned from Europe and gave a recital in the Ebell Club House last night. I was unable to hear this program, but every one speaks of her as a very gifted pianist.

FERGUSON VANCE AND HIS PUPILS.

Edgar Ferguson Vance, the Lamperti exponent here and graduate of the Giulia Valda School of Singing in Paris, is rapidly becoming established as one of the leading teachers of voice. He has a large class, the majority of whom are professionals, and is about to establish a class in opera, which will be most helpful. One of his professional pupils, Mrs. Edward H. Whitehorn, has been in demand this fall for recitals and has recently given programs in Glendora, Hollywood and Los Angeles.

MRS. KINNEY HERE.

Mrs. Eugene Kinney, of Denver, president of the National Federation of Music Clubs, has been in this city some time arranging for the 1915 biennial and festival, and holding consultations with President Blanchard and the members of the American Operatic Association.

JANE CATHERWOOD.

Philadelphia Club Re-engages Violinist.

Jacob Rittenband, the violinist, played last week in Philadelphia, pleasing his audience immensely and receiving many encores. A return engagement with the Crescent Musical Club was offered and accepted on the spot.

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May Jennings, formerly Church of Divine Paternity, N. Y.
Edward Strong, tenor 14 years, 3th Ave. Pres. Church, N. Y.
Eleanor Cochran, soprano, Dantzig Opera, Germany
Helen Summers, contralto, Cassel Opera, Germany
Olive Ulrich, soprano, Hammerstein Opera Company
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GERTRUDE ROSS.

The talented young composer of Los Angeles, whose "Three Songs of the Desert" are being sung by Mme. Schumann-Heink, Mme. Gerville-Reache and other prominent artists.

Mr. Bendix made a very witty speech and Mr. Williams also addressed the company briefly.

ARRIGO SERATO IN VIOLIN RECITAL.

Arrigo Serato gave a recital on Tuesday evening, December 8, and pleased greatly. Serato has something all his own, entirely individual. His appearance was a veritable triumph. Homer Samuels at the piano was a worthy support to the artist. Serato's program had few novelties, but the old favorites took on an entirely new meaning under his magical touch.

GERTRUDE ROSS' COMPOSITIONS.

Gertrude Ross, the talented local composer, is preparing some new manuscripts which have been accepted by the White-Smith Company and will be out in the near future. Mrs. Ross and Grace Widney Mabree have been much in demand for various clubs and schools this season and on each program Mrs. Mabree has sung a number of Mrs. Ross' compositions with marked success. The latest program was the one given for the Coleman House Benefit Concert at the Ebell Club House on Thursday night. A number of the leading artists are using Mrs. Ross' "Desert Suite," or "Three Songs of the Desert," on their programs this season, and she is the recipient of many letters of com-

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Mrs. H. H. A. Beach in Boston.

Dropping the usual reserve of polite society and of the musicians who know and who also write, the distinguished audience comprising Boston's best known people gave Mrs. Beach a rousing cheer as she made her first appearance on the platform of Steinert Hall after an absence of more than three years. And as the concert progressed, many signs of approval were showered upon the Boston woman, who is acknowledged to be one of the greatest of female composers. The climax was reached when after an admirable performance of Mrs. Beach's quintet, op. 67, the audience applauded her for some minutes. The Hoffman Quartet with the composer at the piano, gave a splendid reading of this beautiful work. At the close of the program, Mrs. Beach held an informal reception on the stage of the hall, and shook hands with some 250 persons.

Among Boston's leading musicians who attended the concert were Arthur Foote, Carl Faeltel, George W. Chadwick, Philip Hale and H. T. Parker.

The following notices are culled from the Boston papers:

Mrs. Beach's first prolonged period of European study having been abruptly brought to a close, she takes up again those annual recitals so well remembered here. This winter's concert is devoted entirely to her own compositions for piano, voice, and strings. All with one exception, are new (three from MSS.), composed at the age . . . when wealth of feeling is controlled and expressed by the resources of an art long and seriously studied. Certain supposedly fortunate persons are described as being "born with a silver spoon in their mouths." Mrs. Beach must have been born with melody in hers, for it is said she could sing an air of Handel's at the age of two and was a composer, and appeared in public as pianist at the age of seven. She was then a prodigy from New Hampshire . . . and is now known throughout this country and in Europe as a composer of distinction.—Boston Advertiser, December 17, 1914.

For some years Mrs. Beach has been living in Germany, where she has appeared as composer and pianist in several cities and with marked success. Her concert yesterday was the first that she has given since her return to Boston. The years pass quickly. It is hard to realize that her "Gaelic" symphony was produced here at a symphony concert in 1896; her piano concerto in 1900; her Mass, at a Handel and Haydn concert, as far back as 1892; that her first appearance as a pianist in public was in 1893, when she was sixteen years old. Her life has been productive.

Her talent as a song writer has been recognized by the general public and by leading singers.

The new piano pieces have interesting moments, especially the prelude and fugue, . . . there are ideas and workmanship in this composition.

Mrs. Beach was warmly applauded by a very friendly audience. And there were flowers in profusion.—Boston Herald, December 17, 1914.

During her residence in this city Mrs. Beach afforded pleasure to her friends by her annual recitals of piano music, in which her own compositions found a place. By her pianistic skill and her insight she made her gifts as interpreter equal those as composer. Her playing now, after appearances with orchestra and in recital in Berlin, Leipzig and Dresden, has more emotional variety, more authority. There is unquestionably a gain in fluency of technique. There were two new compositions for the piano played from manuscript and for the first time a prelude and fugue and a waltz fantasia.

The audience was a large one and showed its approval emphatically.—Boston Globe, December 17, 1914.

Mrs. H. H. A. Beach, appearing as composer and pianist, was assisted by Miss Karola Frick, soprano, and the Hoffmann String Quartet, when a concert consisting entirely of her own compositions was given yesterday afternoon in Steinert Hall.

The quintet is one of the most solid, in ideas and structure, of Mrs. Beach's later compositions. The ideas have value and contour, and their development is both musicianly and effective. The performance was brilliant, authoritative. Mrs. Beach's talent as a pianist was displayed in her performances of a prelude and fugue, a "Valse-Fantaisie" in MSS., and the piano part of the quintet. She has an uncommonly finished technique, a beautiful tone, and always good taste as an executant. The audience was large and cordial.—Boston Post, December 17, 1914.

Mrs. Beach's manifold gifts have made a prominent place for her. She is a woman of whom American music lovers should be proud, for she dignifies her profession and gives pleasure to many, not only with her extremely skillful pieces of chamber music and her melodious and sympathetic songs, but also with her spirited piano playing. Her genial personality contributed many appealing strains, now pathetic and again humorous, to her works, particularly to her lyrics, and her success in the more abstruse forms of music, as in the quintet that she played yesterday with the Hoffman Quartet, has been impressive.

The program for this professional home-coming included several new compositions, such as the prelude and fugue and the waltz-fantasy played by the composer herself, and songs sung by Miss Karola Frick. The quintet for piano and strings completed the program.

Flowers and applause were lavishly bestowed upon the heroine of the occasion.—Boston Journal, December 17, 1914.

(Advertisement.)

Marion Green, Minneapolis Symphony Soloist.

The variety of Beethoven's great nature was yesterday heard in his first violin romance played so reverently by Concertmaster Cserwonky, and the four songs which were so unobtrusively and finely sung by Marion Green. From the full richness of the "Romance's" double stopping to the serious adornment of Goethe's "Mit Madeln sich vertragen," through the dark retrospect from the grave in "In Questa Tomba" to Gellert's nobly religious "Bitten" and the heroic universal religion of "Die Ehre Gottes," there was an ascent through the most serious traits of mankind's strivings. Mr. Green's manly presence and finished mastery of his art added much and worthily to this festival program.—Minneapolis News, December 8, 1914. (Advertisement.)

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Harrold, tenor; Mr. Paul Althaus, tenor; Mr. John Young, tenor; Miss

Lila Robeson, contralto; Miss Mildred Potter, contralto; Miss Kathleen

Howard, contralto; Miss Josephine Jacoby, contralto; Miss Ethel Cooklin,

contralto; Mr. Henri Scott, basso; Mr. Allen Hinchley, basso; Mr. Louis

Kreidler, baritone; Mr. Albert Wiederhold, bass-baritone; Mr. Leon Raies,

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Management: Loudon Charlton, Carnegie Hall, New York**LAMPERTI-VALDA**SCHOOL OF SINGING61 Avenue Niel Paris, FranceTemporarily in New York, 5 West 52d StreetMME. GIULIA VALDAARTHUR**ALEXANDER**THE TENORNOW ON PACIFIC COASTFirst Chicago appearance
January 25.Concert Direction M. H. Hanson, 437 Fifth Ave., New York**MABEL SHARP-HERDIEN, SOPRANO, AND ROSE LUTIGER GANNON, CONTRALTO.**Two Chicago Artists Who Have Attained to a Foremost Position Among Present Day Celebrities.**Mabel Sharp-Herdien.**

Mabel Sharp-Herdien, soprano, occupies an assured position with the foremost oratorio and concert singers of the present day. She is an American artist who gained her entire musical education in this country, and whose development and rise to her present position of eminence has been won in America, and she need not fear comparison with any of the leading sopranos of Europe or elsewhere. It was the beauty, richness and maturity of this gifted singer's art that led one of America's prominent critics to write of her: "One must seek her rivals among the famous stars of the lyric stage."

Mrs. Herdieu's repertoire includes the best in song literature, English, French, German and Italian, and the leading roles in all the principal oratorios. She is soprano soloist at Sinai Temple, Chicago, Ill., and the Sunday Evening Club, and has appeared as soloist ten consecutive times with the Apollo Musical Club of Chicago.

Two important dates that Mrs. Herdieu has for this year are in "The Messiah" (in German), with the Milwaukee A. Capella, and in Mendelssohn's oratorio, "St. Paul," with the newly organized Choral Society of Kansas City, Mo.

Mrs. Herdieu filled, among others, the following engagements last year: Illinois Athletic Club; Amateur Musical Club, Peoria, Ill.; Boepler Orchestra; Normal School, two appearances; South Shore Country Club; Dubuque, Ia., recital; Bach Choral Club; Oriental Consistory, three appearances; Chicago Musical College, faculty concert; Evanston, in "The Messiah"; Mu Phi Epsilon concert; Apollo Club, two appearances in "The Messiah"; Dubuque, Ia., in "The Messiah"; Mozart Club, Pittsburgh, in "The Messiah"; Cleveland, Ohio, recital; Chicago University, concert; City Club, concert; Glen Ellyn, concert; Mendelssohn Club, soloist; Sunday Evening Club, concert; Keweenaw, Ill., two appearances; Medinah Temple, concert; Ravenswood, concert; Amateur Musical Club, Chicago; Standard Club Chicago; United German Societies; Grand Rapids, concert; Oberlin, Ohio; Eau Claire, Wis., two appearances; Chicago Heights, Marion, Ind.

Rose Lutiger Gannon.

Rose Lutiger Gannon, one of the foremost American contraltos, has been in great demand not only in her home city, Chicago, Ill., but her services in concert, church, oratorio and recital have been requested from the Atlantic to the Pacific Coast. For the past seven years Mrs. Gannon has been soloist at Sinai Temple, Chicago, and for the last six seasons with the Sunday Evening Club.

Possessing a stage presence which charms and with a vast repertoire at her command, there is little wonder at the fact that Mrs. Gannon counts innumerable admirers all over the country. Her voice is a rich contralto, pure in quality and exquisitely fresh. Refinement and a finished artistry characterize her interpretations, which are also marked by a striking individuality. Mrs. Gannon during the past season has appeared as soloist with the following orchestras, choral societies, clubs, schools and universities: Chicago Symphony Orchestra; New York Symphony Orchestra; Sinai Temple Orchestra; Richmond Orchestra; Minneapolis Symphony Orchestra; National Symphony Orchestra; Denver Symphony Orchestra; Apollo Club, of Chicago; Chicago North Shore Festival, Evanston, Ill., two engagements; German Sing Verein; Irish Choral Club; Arion Club, A Capella and Lyric Glee Club, Milwaukee; Oberlin Choral Union; Schubert Club, Grand Rapids; Mendelssohn Club, Chicago; Cornell College Choral Union; Kenosha Choral Society; Seattle Choral Society; Portland, Ore., Choral Society; San Antonio Choral Society; Green Bay, Wis.; Fort Collins; Houston, Tex.; Kansas City; Valparaiso, Ind., festival; South Bend, Ind., festival; Philharmonic Club, Minneapolis; Winona, Minn.; Spokane Society, Washington; Washington University; Chicago University; Colorado University; Madison University.

Brooklyn Society Sings "Messiah."

Every seat in the spacious opera house of the Brooklyn Academy of Music was taken on Tuesday evening, December 22, and the big audience listened with evident interest and reverential enjoyment to "The Messiah" production by Walter Henry Hall's responsive chorus, more than 250 members strong, assisted by a large orchestra and these soloists: Agnes Alsop Ward, soprano; Ida Gardner, contralto; Dan Beddoe, tenor, and Robert Maitland, baritone.

This concert marked the twenty-fifth anniversary of the founding of the Brooklyn Oratorio Society, instituted by Mr. Hall and continuously under his leadership during this period. The Brooklyn Oratorio Chorus and the Columbia University Chorus (Mr. Hall is the director of choral music at Columbia University) cooperated on this occasion.

Mr. Hall must have been particularly gratified at the unanimity with which the choral members followed the authoritative movements of his baton. The audience certainly was.

Concerted attacks, good shading and phrasing, understandable diction and impressive finals gave evidence of conscientious weekly rehearsals under Mr. Hall's dictation. There was a notable quality of musical tone among the sopranos. The forcing, which too often mars the singing of non-professional soprano choirs, was delightfully absent. Tenors, altos and basses were also dependable throughout. Splendid effects were attained by well developed climaxes. "Behold the Lamb of God" was an embodiment of excellent ensemble singing; spirit and finish entered into the inspiring "Hallelujah Chorus."

Dan Beddoe's opening "Comfort Ye" and "Every Valley" set the standard high for the work of the evening. The delicious quality of his voice and his knowledge of oratorio style keeps Mr. Beddoe in the foremost ranks of oratorio tenors; in the accompanied recitative, "Thy Rebuke Hath Broken His Heart," for instance, the words "Thy rebuke" signified far more than mere words as sung by this tenor.

Robert Maitland, basso, infuses genuine dramatic fire into his singing, and his excellent and well trained voice is in accordance.

Ida Gardner's real contralto voice and feeling for musical detail, especially in her delivery of the favorite contralto airs, "He Shall Feed His Flock" and "He Was Despised," pleased her listeners.

Agnes Alsop Ward met the taxing demands of the soprano recitatives and arias with ease and understanding.

Samuel Quincy was at the organ.

An orchestra of forty musicians, F. Lorenz Smith, concertmaster, gave an ingratiating reading of the "Pastoral"

symphony directed by Mr. Hall, and the support throughout was admirable.

David Bispham Fights for Americans.

David Bispham does not agree with those who believe that American composers who are worthy will not need to have their cause championed. Mr. Bispham bore high the banner of American composers long before it ever seemed probable that songs by Americans should become a regular section of every artist's program. One could say that in many cases he has forced this issue. One may also go further and say that he does not only search among the thousands of compositions sent to him with the hope that he may sing them, for songs that appeal to the public, that are learned quickly and that are "easy," but he has been also the inspiration to many to write in a serious vein as he has been willing to study songs that were not easy, that needed long assimilation and that needed the same amount of work, thought and interest which are necessary to learn a song by Richard Strauss. In this has David Bispham been the wonderful champion. He has sung numbers that were not obvious, not "catchy," just because they were good music of the same intricate sort that he found among songs of Strauss, Brahms and Hugo Wolf, and he has paid his countrymen and women the compliment to regard their work seriously, in which Mr. Bispham is nearly unique.

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Evans' Tenth Annual Philadelphia Recital.Edwin Evans gave his tenth song recital in this city at Wither-
spoon Hall last evening. The singing of this baritone is so fin-
ished and so polished that it is always delightful to hear him, and
especially so in the admirable programs he gives, which are al-
ways filled with novelties. Last evening he sang no less than
thirteen songs, which were heard here for the first time, and one
of them was in manuscript, "Bring Her Again, O Western Wind,"
which was written by Stanley Addicks, who accompanied the singer.Mr. Evans has a remarkable range of voice, and it is even and
mellow in its entire register. He also sings with splendid taste.—
The Press.As usual at the recitals of Edwin Evans, baritone, the program
contained many lovely new songs, as well as some of the standard
old things. . . . Undoubtedly much of the enjoyment was due to
the fine enunciation of the singer. All the pleasure that can be
conveyed through the medium of good, clearly-sung English, is to
be had when Evans sings. The Addicks song, "Bring Her Again,
O Western Wind," given for the first time in this city, proved
captivating and had to be repeated. . . . The expression through-
out was notably interesting.—Record.. . . Mr. Evans has many times proved his right to rank
among the leading vocalists of the city, and his appearance was

EDWIN EVANS.

marked not only by the pleasing quality of his voice, but by the
entirely interesting nature of the program which abounded in nov-
elties. A full dozen numbers were sung for the first time here.
—Telegraph.. . . The selections on the program were happily chosen, as
they not only displayed the soloist's splendid range of voice, but
were in themselves of much interest and charm. . . .Several . . . new songs found great favor with the
audience, their possibilities for tender and sympathetic reading be-
ing realized by Mr. Evans to a commendable degree. "Eve, and a
Glowing West" he infused with as much color as a sunset, and his
rendition of "An Evening Song," with its refrain, "Go Along Child
to Sleepy Town," was beautifully done. . . . Bulletin.. . . Mr. Evans has a voice of carefully graduated and equalized
timbre, and judicious training; a voice that serves him well at either
extreme of its compass, and sincerely pleased those who heard him
last evening.—Ledger. (Advertisement.)**Soder-Hueck Pupils in Joint Recital.**On Friday evening, December 18, two of Mme. Soder-
Hueck's pupils appeared in a joint recital at Englewood,
N. J., where they met with fine success.Evangeline L. Hauke, whose voice is a pure lyric so-
prano of sweet sympathetic quality with ringing high notes, sang
the "Jewel Song" from "Faust" in brilliant style. Her group of songs by modern composers was excep-
tionally well rendered and the audience would not be
satisfied until she sang an encore.Walter S. Wagstaff, baritone, whose singing at a con-
cert in the Waldorf-Astoria hotel, New York, created a
sensation last season, was heard in a group of songs, and
sang the "Cantique de Noel" (Christmas song) by Adams,
in such a praiseworthy manner that he was obliged to re-
spond to two encores. Mr. Wagstaff possesses a rich
baritone voice of splendid quality, charged with the vigor
and enthusiasm of youth. A brilliant future is predicted
for this promising young artist.In the duet, "Calm as the Night," by Götze, these two
voices blended beautifully and had such an effect on the
audience that they were forced to repeat the number.Every fourth day or so there is cabled over Tommy
Atkins' description of a battle: "First you 'ears a 'ell of
a noise and then the nurse says, 'Sit up and drink this.'"
Which only goes to prove that in these martial days, even
a well established wheeze is no longer a veteran until it's
been under fire.—New York Evening Sun.**JACQUES KASNER** VIOLINIST120 East 85th Street New York
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On American Music.

Norwood, Ohio, December 17, 1914.

To the Musical Courier:

We have been so in the habit of becoming enthralled with the mysteries of strange gods, the alleged profundities of unknown tongues and foreign cults that Americans are in danger of losing their identities. The zeal of advance agents casts a glamour about every imported musician or composition. The more foreign or remote the better. Curiosities are in demand.

If the composers of this country will endeavor to help each other and without jealousy will recognize the message that may be expressed in a composition, we will evolve an American mode of musical thought and idiom. It is

not at present difficult to recognize that of England, France, Germany, Spain, etc., and the skillful American composer may imitate their styles or characteristics. But America is as yet too cosmopolitan in its higher musical circles, to be distinctively American. It does not know itself. Only among the homely and lower circles of musicians can true American music be found. No foreigner understands it, even though he become naturalized. It requires one "to the manner born," bred in the bone. One must be able to call to mind the frontier or pioneer days to understand it fully. I do not know whether we have one such among the musical critics of today. The tendency seems to be to judge everything by foreign standards.

We all know how much is lost by translating a poem from one language to another. The inner meanings are lacking. We think music is a sort of universal language,

but this is only very superficially so. The "Marseillaise" means much more to a Frenchman than to any other.

Not until American composers will honor each other will American music attain a standing demanding the respect of other nationalities.

Very sincerely,

D. W. MILLER.

American Scandinavian Society Concert.

The American Scandinavian Society announces its second concert in Carnegie Hall, New York, on the evening of January 10. The Scandinavian orchestra considerably augmented this season, Ole Windingstad director, will play a program of modern Swedish and Danish music.

Much interest centers in this concert because of the engagement of Julia Claussen, the contralto, and M. Per Bioorn, baritone of the Berlin Royal Opera. These artists will be heard in operatic arias with orchestral accompaniment.

The orchestral selections promise no little novelty; three compositions new to America will have a hearing. Prominent among them is the first symphony of Niels Gade, the Danish composer. A suite of five pieces by Tor Aulin, written to Stindberg's "Master Olaf" and Sinding's "Rondo Infinito" will also be performed.

The management feels much gratified at the previous reception from the public in general, and there is no doubt that the association has an active and influential future. Its artistic aims are commendably high, and have in the past been successfully realized. The coming concert surpasses in every respect anything that has been attempted by the organization, and there is every reason to believe that it will prove to be a brilliant occasion.

Donaldson's Recent Recital.

Gay Donaldson, the baritone and teacher of Cleveland, Ohio, and vicinity, recently appeared in a recital in that city, scoring a brilliant success. His program was varied and full of interest, but probably the number which aroused the imagination to the fullest extent and left the most lasting impression was one of Charles Wakefield Cadman's Indian idealizations with ultramodern harmonies. This song, "At the Feast of the Dead I Watched Thee," served to display the deep sonority of Mr. Donaldson's voice as well as his excellent diction. Among his other numbers were Homer's "Uncle Rome" and "Banjo Song," showing the singer in a brighter mood. His interpretative and dramatic powers served to make his closing number, "Three Comrades," something to be long remembered by his audience.

On this same evening Dr. Arthur Reginald Little, pianist, was heard in these numbers: "Chant Polonaise," Chopin-Liszt; "Hungarian Rhapsody," Liszt; "Barcarolle," Rubinstein; "Nachtstueck," Schumann, and "Hark! Hark, the Lark" and "Erlkönig."

An Appreciative Dudley Buck Artist-Pupil.

An interesting interview with Marie Morrissey, the contralto, who scored a marked success at her recent recital in Aeolian Hall, New York, appeared in the women's section of a recent issue of the New York Press. Mrs. Morrissey, who is an artist-pupil of Dudley Buck, the vocal teacher of New York, is very enthusiastic in her praise of this gentleman. She spoke of him as the man "whom I knew to be the very best vocal teacher I could find anywhere. He took my voice and shaped it and trimmed it and patterned it according to his own ideas, and what it is now I owe to him." Surely no teacher could desire warmer appreciation.

Mrs. Morrissey is having a busy season in concert work in addition to her duties as contralto soloist of a well known Brooklyn church.

New Sacred Cantata.

An interesting special Christmas service was given at the Mount Auburn Baptist Church, Cincinnati, Ohio, Sunday morning, December 20, on which occasion soloists from the Cincinnati Symphony Orchestra took part in the first performance of a sacred cantata, "The Coming of the Anointed," for solos, chorus, harp, string quartet and organ, by C. Hugo Grimm, organist of the church. This cantata is conceived thoroughly, in the spirit of the text, and is well and effectively written. The opening and closing numbers contain specially good thematic material, which is well worked out.

Bostonians to Hear Mme. King Clark.

Mrs. King Clark will give a song recital in Boston at the New Toy Theatre, on the afternoon of January 10.

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RUTH MCTAMMANY WITH PROFESSOR MARIO LO ZITO AND HIS NEW YORK CITY MARINE BAND, AT INTERNATIONAL EXPOSITION OF INVENTORS, HELD AT GRAND CENTRAL PALACE, NEW YORK, DECEMBER 12-19 INCLUSIVE.

Ruth McTammany's New York Success.

Ruth McTammany, soprano, and niece of John McTammany, inventor of the player piano, delighted the large audiences at the International Exposition of Inventors, held at the Grand Central Palace, New York City, from December 12 to 19.

Ruth McTammany is a mere slip of a girl and few imagined that such a slender miss could fill the enormous auditorium with her voice; in fact, not only the size of the place would have been a handicap to many singers, but numerous large pillars and the clatter of hundreds of machines combined to distract and disturb the artist and were enough almost to nullify her vocal efforts. But despite these hindrances, Miss McTammany's voice proved equal to the ordeal and could be heard high and clear above the din of men and machinery, and before the last note had died away amidst the labyrinth of posts and pillars of the huge palace, the people arose and cheered her to the echo. Thus the little country girl from the West made her bow to the East.

Ruth McTammany had oft dreamed of the eventful day when she should make her debut before the public. She pictured the opera house with its dazzling appointments; she could see the curtain rise, revealing the large and expectant audience; and she could hear the soft faint tones of the orchestra that was to accompany her to failure or triumph. All this, Ruth McTammany had dreamed; but it is the unexpected that frequently happens in this world, and that is what occurred in this instance.

Ruth McTammany, like many others, had spent years abroad, fitting and qualifying herself for a public career, and the time had arrived when she was to make her debut in Germany this season; but as the poet remarked:

The best laid schemes o' mice and men
Gang aft a-gley;
And leave us naught but grief and pain
For promised joy.

The war clouds were overhanging Germany and there was little or no opportunity for artists to make their debut, so there was nothing left for Miss McTammany to do, but return to her own United States a disappointed and disheartened singer, and here await a more convenient season. But the International Exposition of Inventions was about to open its doors, and a competent singer was desired. Miss McTammany's name was mentioned and her services accepted, and thus it came to pass that Ruth McTammany made her debut in the Grand Central Palace of New York, instead of in Berlin, Germany. The range and quality of her voice are all that could be desired, while she is the possessor of a genial and most engaging personality.

The orchestra or accompanist can do much to make or mar the success of an artist, and especially on such an occasion, but it can be said to the credit of Prof. Mario

LoZito and his New York City Marine Band that from the moment the exposition opened on December 12 until it closed on the 19th, his whole aim and object seemed to be directed toward insuring the success of the gifted Ruth McTammany, who fully realizes that fact and gratefully acknowledges her indebtedness to Prof. Mario LoZito and his splendid band.

A Prominent Newkirk Pupil.

Lillian Sherwood Newkirk's pupil, Alice E. Smith, was the principal soloist at the annual musicale given by the



ALICE E. SMITH AND LILLIAN S. NEWKIRK.

National California Club in New York, on Tuesday, December 15. Miss Smith sang "Bergere Legere" and "Menuet de Martini," old French; "Elegie," with violin obligato, Massenet; "Phyllis Has Such Charming Graces," Wilson; "My Heart Is a Lute," Woodman; and "Skee Song," Clough-Leighter. Other assisting artists were Ida Thelma Taylor, pianist; Lucile Collette, violinist; N. Valentine Peavey, vocalist, and Lillian Birmingham.

Mrs. Milton V. Snyder, chairman, wrote Miss Smith a letter of thanks and congratulation, in which she especially mentioned "her splendid tone placement and elegant

diction," which she says "is something rarely heard in English song singing in New York." These qualities are among those upon which Mrs. Newkirk lays special stress, and her many successful pupils attest to the efficacy of her methods.

Rudolph Ganz—An Appreciation.

The appended article by Charles Arthur Ridgway, of Dayton, Ohio, was published in the newspapers of that city following Rudolph Ganz's recital there:

"As Switzerland is a healthy country, so is Ganz a healthy pianist; not only physically, but mentally, and we also say morally. His playing gives one the impression of a clear and beautiful day among the Alps; it is unaffected playing without morbidity; it is clean-cut, perfect in technic, sane in interpretation, it reflects the bigness of the mountain country. At the same time it is not lacking in dramatic force, or in soothing, singing tenderness.

"Rudolph Ganz is a many-sided, and well-balanced artist. The three 'T's,' Technic, Taste and Temperament are his in happiest combination. While possibly not so emotional as Paderewski, he has plenty of feeling, controlled, however, at all times by a fine mentality. Technically, his playing is marvelous. His active work is wonderful; he has great power; he makes the piano sing or storm at will. His light playing is like sparkling sunlight and there seems to be no limit to his speed. The program was well selected to show the breadth of his art, no two numbers being of similar style or character.

"Piano playing like that given us by Mr. Ganz cannot fail to have a strong influence in the musical uplift of Dayton and the thanks of the musical public are due to those who made it possible to hear him. He should be heard here again in the near future."

Oskar Rust Directs Elks' Music.

On December 6, 1914, Elks memorial services were held by Little Rock Lodge, No. 29, Little Rock, Ark., under the direction of Oskar Rust. The musical program consisted of solos sung by Albert E. White, baritone; Mrs. David M. Bachrach, soprano, who sang "The Day Is Ended," Bartlett, with violin obligato played by Oskar Rust; a funeral march, Federigo-Fiorillo, played by Oskar Rust, with orchestra accompaniment, and numbers by a vocal quartet and orchestra.

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Oscar Seagle's Buffalo Encomiums.

The Chromatic Club is to be congratulated in bringing to Buffalo so distinguished an artist as Oscar Seagle, famous baritone, who at his former appearance here last season won overwhelming success, which he repeated in full measure yesterday afternoon in a recital at Orpheus Hall. The audience was so large that only standing room was to be had and the enthusiastic and spontaneous applause after every number testified to the appreciation his fine work elicited.

Mr. Seagle is a singer of intellectual equipment which encompasses the contents of each song he delivers, and he is a magician in the art of coloring every tone. Superb diction, a highly developed dramatic sense and manly delivery add to the pleasure which his vibrant and imposing voice gives in his interpretations.

His opening number, the aria, "Eri tu," from "Un Ballo in Maschera," by Verdi, was delivered with forceful declamatory style leading up to a wonderful vocal appeal. The French songs, "Musette" and "Chanson à danser," songs of the sixteenth century, were so delightful and given with such joyous felicity of expression that they had to be repeated.

The ever beautiful "Ständchen," by Schumann, and two songs by Brahms offered further charm to which the moving intensity and radiance of "Frühlingsnacht," by Rachmaninoff, with its wonderful accompaniment, won such an ovation that Mr. Seagle graciously repeated it.

"Serenade Italienne," by Chausson, alluring in melody and text; two songs by Debussy; "Lamento," by Duparc, intensely tragic, and a tender little song by Cui were gems of vocal utterance.

In the group of songs in English, Mr. Seagle added further enjoyment, especially in "When I Bring You Colored Toys." This had to be sung again. "Ah, Love but a Day," by Mrs. Beach, was the climax in dramatic presentation.—Buffalo Courier, December 6, 1914.

The Chromatic Club did itself honor yesterday afternoon when it brought forward the distinguished American baritone in song recital. To hear Mr. Seagle is to believe that after all there are here and there persons who really do care about the art of singing in this year of our Lord, 1914. . . . The fact that he is an American is an added interest. . . .

Mr. Seagle's beautiful program opened with an aria from Verdi's "Ballo in Maschera," and Bononcini's "Deh più a me non v'ascentate," followed by two exquisitely beautiful sixteenth century French numbers, which were wonderfully sung. Of the succeeding German group, the song of Rachmaninoff was of special beauty and impressiveness.

In his French songs Mr. Seagle is peculiarly at home. Anything more charming and thoroughly artistic than his performance of the group by Chausson, Debussy, Duparc and Ferrari have not been the writer's pleasure to hear for some time. It was style in the true meaning of the word, wonderful tone production, perfect command of the singer's resources, and all put to the highest end. Mr. Seagle is an object lesson to all students and lovers of singing, and his influence throughout his own country should be very great, for to hear him is the best possible argument that the singer's art is most powerful when it is most beautiful.—Buffalo News, December 6, 1914. (Advertisement.)

December Musicales of Morrill Pupils.

Laura E. Morrill, the New York vocal teacher, gave her December musicale in one of the large music rooms in Aeolian Hall on Tuesday evening December 15. At these musicales the audiences are made up of musicians and lovers of music, many of whom regularly attend the series of such recitals given throughout the season by Mrs. Morrill. On this occasion the audience seemed more enthusiastic than ever before, while the attendance was greater than at any previous musicale given by Mrs. Morrill.

At this December event the soloists included Mrs. Frederick L. Paetzold (Florence L. Chapman), Claire Peteler, Russell Bliss, Bertha Kinzel, Winifred Mason, Clarence C. Bawden and Claribel Harris. Mrs. Paetzold, who is a resident of St. Paul, Minn., sang an aria from "Mignon," displaying a voice of wide range, capable of producing beautiful color effects. She was also heard in a new song by Charles Gilbert Spross, with the composer at the piano. This composition, which received its first public hearing upon this occasion, had to be repeated. Miss Peteler gave an excellent rendition of an aria from "Les Huguenots." Later she was heard in two charming English songs.

As was to be expected, the work of Russell Bliss, Bertha Kinzel, Winifred Mason and Clarence Bawden was exceptionally well done.

Miss Harris, who is a new pupil of Mrs. Morrill, displayed a voice of lovely quality and great promise.

A feature of the evening was the short talk given by Mrs. Morrill on the theme "Individuality and Not Imitation" in singing. Both the theme and the presentation of it interested the audience in addition to supplying a number of facts about which to think and to think hard.

Mrs. Morrill will give a similar musicale on Tuesday evening, January 26, 1915.

Hilda von Taube Wins Applause.

Oskaloosa, Ia., had an opportunity to hear the talented young girl pianist, Hilda von Taube, lately returned from Europe, in a recent concert. The Herald of that city, in its account of her recital there for the Belgian benefit fund, referred to her as follows: "Oskaloosa is time and again favored by visiting artists, but none seemed to appeal to the public as did the music of this young girl."

Young Miss von Taube, who is under the management of Harry Culbertson, of Chicago, has many engagements after January 1.

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Boston Commends Gebhard.

Heinrich Gebhard, the Boston pianist, gave his annual recital in that city recently and evoked many words of praise from the critics of the Hub. Mr. Gebhard is a favorite with New England audiences, and this is well merited, for his playing has won for him wide renown. Following are a few press excerpts from Boston papers of December 10, 1914:

He played the music delightfully, with an abiding sense of dynamic values, brilliant and clear technic and with a beautiful touch. . . . If I were a great captain of industry, instead of engaging an organist to play daily in my palace, I should endeavor to persuade Mr. Gebhard to play Bach for me at ease. . . . In the music of Debussy, Mr. Gebhard showed the higher qualities of a sensitive pianist. The nocturne of Chopin was a sketch in black and white. In the pieces by Debussy the pianist was a colorist and a poet. It would not be easy to say in which of these impressionistic pages he excelled. . . . He gave a remarkably beautiful reading of "Cloches à travers les feuilles" and "La Terrasse des audiences." . . . —Boston Herald.

Mr. Gebhard was wholly in the vein, and seldom of late years has he done his talent and his long periods of serious study more justice. He is a thrice admirable musician, as well as an accomplished virtuoso. Interpreting the music of Debussy, he is equally successful in catching the illusive and impressionistic moods of the little pieces, and at the same time demonstrating in an authoritative manner their logic of construction. . . . —Boston Post.

Mr. Gebhard is an artist of romantic and emotional aspect, as could be easily seen by the program which he presented. He employs great variety of tone color in effective proportion and possesses a sensuous tone of appealing warmth and beauty. . . . His interpretations always were interesting, in which he never allowed sentiment to become cheap sentimentality. . . . Mr. Gebhard played the French suite by Bach with a grace and freshness in due keeping with its character. . . . The first two numbers of Chopin were played in true Chopinistic style, with rare finish and refreshing simplicity. . . . Among the many pleasant features of Mr. Gebhard's performance was his original interpretation of Debussy numbers; . . . throughout these numbers he showed rare artistry in the beauty and originality of his playing, and proved himself an interpreter of uncommon merit. . . . —Boston Advertiser.

Heinrich Gebhard, the Boston pianist who upon more than one occasion in the past has given promise of attaining true distinction, played in his recital in a manner to warrant all expectations of him. . . . There was in Mr. Gebhard's playing an authoritative individuality, the conviction in the mind and musical sense of the hearer, that the music was being interpreted by a mature artist, by one comprehensive in his grasp of technical difficulties and of the plan of emotional values, by one who could reproduce the succession of moods in their true proportion. . . . Always a pianist of poetic sensibility in touch and perception, Mr. Gebhard drew from his piano a kaleidoscopic series of colors and painted a procession of moods. . . . —Boston Globe.

(Advertisement.)

Wheeling Lauds Kerr.

U. S. Kerr, the basso cantante, gave a recital in Wheeling, W. Va., on December 28. Attached are two press comments on this concert, which show that Mr. Kerr's work is appreciated:

One of the delightful musical affairs of the season was the concert at the Elks' Club Auditorium last evening, when U. S. Kerr, basso-cantante, of New York, assisted by Adelaide Schockey and Prof. Herman Schockey, of this city, was presented in concert. The program was of an unusually pleasing nature, consisting of numbers, both light and heavy, pleasing to all classes of musical lovers. Mr. Kerr, possessing a voice of unusual depth and richness, completely captivated his audience.

In addition to the English songs, the artist gave numbers in French, German, Italian and Norwegian. Each appearance of the famous basso was greeted with applause.

Of Miss Schockey it can be said that she is one of Wheeling's most talented pianists. Her solo, Schubert's "Marche Militaire," was rendered in a pleasing manner, displaying to perfection both the technic and expression of the number.

Professor Schockey, as accompanist, contributed much to the success of the affair. He has made for himself the reputation of being one of Wheeling's best musicians, as well as an accompanist and an instructor. Music lovers of Wheeling were indeed favored with a musical treat by the presentation of such well known artists. —The Wheeling Telegraph, December 19, 1914.

A large audience was delighted to the fullest extent with the song recital given at the Elks' Club Friday evening by U. S. Kerr, assisted by Adelaide Schockey. It seemed that the program could not have been better arranged to suit the hearing, as each succeeding number proved more popular, as the qualities of Mr. Kerr's rich basso voice were strongly brought out. The ever popular "Rolling Down to Rio," by German, was received with as much enthusiasm as ever, and "To the Evening Star," from "Tannhäuser," and the "Toreador Song," from "Carmen," were much applauded. Adelaide Schockey needs no introduction to music lovers of Wheeling, and her number of last night exceeded former playing by this talented musician. H. M. Schockey was the efficient accompanist to Mr. Kerr. —The Wheeling Daily News, December 19, 1914. (Advertisement.)

Mrs. Beach to Play in Portland.

Mrs. H. H. A. Beach, the American pianist-composer, is booked for a concert in Portland, Me., on January 6, assisted by Mrs. Lafayette Goodbar, soprano.

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CENTURY OPERA IN CHICAGO.

"Faust," December 20.

A creditable performance of Gounod's masterpiece brought out Orville Harrold in the title role, Henry Weldon as a devilish Mephisto, Louis Kreidler a vigorous Valentine, Kathleen Howard made up a good looking Siebel and Lois Ewell a naive Marguerite. The other parts were in good hands and Agide Jacchia conducted.

The night of the Walpurgis, which is always omitted in America, was presented by Anna Pavlowa and her company. As for Miss Pavlowa's dancing only superlatives can express the delight she gave again to her many admirers. She is one of the ballerinas par excellence. Her technique of the difficult terpsichorean art is absolute. She won an overwhelming and legitimate success.

"Pagliacci," December 21.

On Monday evening "Pagliacci" with Helen Stanley as Nedda—a role beautifully suited to her voice and in which she scored heavily—was the bill. Miss Stanley looked well in her original costume and made her Nedda striking and attractive. Morgan Kingston found Canio one of his best parts and after the Lament he received salvos of applause. Thomas Chalmers distinguished himself as Tonio. Graham Marr as Silvio and Hardy Williamson as Peppe rounded up an excellent cast. Agide Jacchia conducted.

After the opera Pavlowa and her ballet were seen in "The Magic Doll," and, for the first time in Chicago, in modern ballroom dances comprising the presentation of the latest dances.

"Cavalleria Rusticana," December 23 (Matinee).

With Bettina Freeman as Santuzza, Morgan Kingston as Turiddu, Kathleen Howard as Mama Lucia, Louis Kreidler as Alfio and Elizabeth Campbell as Lola, "Cavalleria" was presented, Jacchia conducted. The same bill will be given on Sunday evening, December 27. Instead of "The Magic Doll" next Sunday evening Miss Pavlowa will dance in "Amarilla" in which the famous ballerina will close her present season at the Auditorium.

"Faust," December 23 (Evening).

"Faust" was repeated on Wednesday evening with practically the same cast heard at the previous performance.

"Pagliacci," December 24.

"Pagliacci" and Pavlowa brought out a large audience to the Auditorium on Christmas Eve.

"Hänsel and Gretel," December 25 (Matinee).

At the special Christmas matinee "Hänsel and Gretel" was given with the following cast: Hänsel, Gladys Chandler; Gretel, Myrna Sharlow; Peter, Louis Kreidler; Gertrude Maude Santley; the Witch, Kathleen Howard and the Sandman and Dewman, Camilla Elkjaer. Joseph Pasternack conducted. "The Magic Doll" with Pavlowa followed.

"Faust," December 25 (Evening).

The same cast heard at the Wednesday performance was billed for this performance.

"Hänsel and Gretel," December 26 (Matinee).

A repetition of Humperdinck's lovely opera brought out another good sized audience.

"Pagliacci," December 26 (Evening).

"Pagliacci" concluded the fifth week. A repetition of "Flora's Awakening" and "Modern Ballroom" soirée by Pavlowa followed.

American Institute Students' Recital.

Monday evening, December 21, at the American Institute of Applied Music (Kate S. Chittenden, dean), a recital was given by the piano, vocal and violin pupils, the program consisting of seventeen numbers. All those who participated were well advanced in the musical art. The teachers represented on this occasion were Miss Chittenden and Messrs. Mason, Baker, Sherman, Savage, Hodgson, Lanham and Shradieck. On the program were the classic composers, Bach, Handel, Schubert, Mendelssohn, Haydn and Chopin; the modern composers, Tchaikowsky, Sinding, Liadow, Vieuxtemps, Weingartner, Grieg, Saint-Saëns, Moszkowski and Henselt. The American composers represented were Brockway, Chadwick, MacDowell and Mason. These composers are quoted in order to show the quality of music offered at this recital. Some of the accompaniments were played by the soloists, notably Elsie Lambe, who is herself a brilliant solo pianist.

Annabelle Wood, following some years' absence, has returned for further study; she played the Henselt concerto

finale as the last number of the recital with fine effect. Others who attracted special attention through their superior playing were Watson H. Gidings, Winifred Lee Mayhall, pianists; George Roudenbush, violinist, and Mrs. A. W. Davis, vocalist. Noticeable was the poise of all concerned in this artistic affair. One very critical listener said, "There was not a bit of bad work anywhere, and much was extremely good."

Elloda Kemmerer's name has appeared in the MUSICAL COURIER within a month in connection with her own recitals. Others who appeared were Alice K. Hoffman, Beulah Beach, Rose Karasek, Anna Curtiss, Grace Gosselin, Rose Edith Des Anges, Mrs. C. L. Test, Alice R. Clausen, Rose I. Hartley, Henry Manning Wells and Adolf Steuterman.

Steinberg on Hebrew Traditional Music.

Bernhard Steinberg, cantor of Temple Beth-El, New York, is the author of a very interesting article on "Hebrew Traditional Music," published October 11 in the New York Tribune. In this he shows that the Hebrew is eminently musical, and that music forms an important part in their lives in all countries. He finds a kinship in some of the music of "Aida" and Rubinstein's opera "The Macabees," with the present orthodox Hebrew chant. He divides the religious music of the Hebrews into two classes. One has been handed down from father to son and is unchangeable. It includes famous responses like "Kol Nidrei," "Borchu," "Sh'ma Yisroel," "Mi Chomocho," etc. These responses change from time to time according to the Hebrew liturgy.

The second class is much freer. In this the cantor has much leeway. He is encouraged to compose his own music

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"He proved himself a well rounded artist by his interpretation of the Bach Chaconne. The infinite variety and sincere beauty of his tone was well brought out in this composition and the three dances were very charmingly played with rare grace and finish."

—K. C. B. in Boston Daily Advertiser, Nov. 7, 1914.

or even draw upon the masters for material. There are American cantors who are composers, Max Grauman being the most conspicuous. The late Max Spicker also wrote much beautiful Hebrew music. The word "cantor" signifies "a singer." He has many duties. The entire arrangement of the musical service is by him. He must have not only a beautiful voice, but thorough musicianship and a Hebrew education. In the reformed temples his duties, with the exception of preaching sermons, correspond to that of any clergyman. There is a "Cantors' Association of America," of which Mr. Steinberg is an important member.

Mr. Steinberg's recent concert of Hebrew music in Boston brought forward much beautiful and unknown music. The entire Boston press united in praising both his singing and what he sang. Some of these notices have been reproduced in the MUSICAL COURIER. Mr. Steinberg is busy teaching, having many beautiful voices under his charge. Some of these are engaged in his own choirs, he having two in charge. His handsome residence studio is at 62 West Ninety-sixth street, New York, where on two days weekly he is busy from morning until late in the evening, teaching vocal music. Singer of note himself, having gone through all that a vocalist has to learn before arriving at a definite procedure, Mr. Steinberg is able personally to show "how to do it," and has the rare gift of the teacher's art. The positions occupied by his professional pupils speak more than much trumpeting of his merits; the pupils, and the way they sing, are themselves his best recommendation.

An Unusually Popular Composition.

Scott Joplin is known throughout the United States as a leading writer of "popular" music, his work having

placed him in the front ranks among the composers of that class of work. His latest success is the "Magnetic Rag," and copies may be obtained from the Crown Music Company, 1437 Broadway, New York, or from the Enterprise Music Supply Company, 145 West 45th street, New York.

Paul Draper's Little Theatre Recitals.

Paul Draper, the tenor, will be the soloist with the Boston Symphony Orchestra in Boston, January 1 and 2, when the Liszt "Faust" symphony will be given.

Mr. Draper, who has made a specialty of lieder singing, will give three recitals at the Little Theatre, New York, on which occasions he is to present remarkable programs. At the first concert which will take place on the afternoon of January 14, he will give a Schubert program consisting of the "Schöne Müllerin" cycle. The second afternoon, January 21, will be devoted to songs by Bach, Schumann and Mossourgski's "Lieder und Tänze des Todes." On January 28, Mr. Draper's program will consist entirely of Brahms' lieder, the first group with words by Daumer, the second group will be "Für ernste Sänger," and the third group will consist of familiar songs.

From these programs it will be seen that Mr. Draper takes his art seriously and is deserving of praise for the respect he shows it.

New York and Philadelphia press reviews of recent appearances in those cities are given below:

The song recital of Paul Draper . . . marked the first appearance in his native city of a young New York tenor. . . . Mr. Draper shows notable breadth and maturity of musical understanding; besides the artistic quality he has gained by intelligent cultivation, he has much by nature. . . . It is a serviceable organ unusually responsive to his demands, and capable to a remarkable degree of expressing what he wishes to express.

But the singer's delicacy and warmth of feeling, his insight into the meaning of the music with which he is engaged, the resources which these qualities give him of differentiating and characterizing are worthy of high praise, and are what made his recital of an interest quite its own. He sang the three "Gesänge des Harfners," by Schubert, op. 12; the cycle of "Dichterliebe," by Schumann, and four songs by Karel Szymanowski. To sing the "Dichterliebe" is a task making the highest exactions on any artist's resources of poetical interpretation. Mr. Draper was successful in finding the right accent for each of these sixteen poems. . . . On the other hand, there was real beauty and charm in passages of mezzo and piano. Mr. Draper's phrasing is artistic and his diction finished and clear.—New York Times.

One of the surprises of the concert season was the recital yesterday afternoon of Paul Draper, an American tenor, in Aeolian Hall. . . . Most of the selections were songs of sentiment, and in that type Mr. Draper gave his best performances. His voice is a light lyric tenor. In quality it is extremely pleasing, especially in the softer passages. His singing was always refined, reposeful and finished. A fine legato, good breath control, and, above all, the ability to bring out the inner meaning of his selections—to get beneath the surface of things—were notable in his singing.—New York Herald.

One of the most remarkable song recitals heard recently in Philadelphia was that given in Witherspoon Hall yesterday afternoon by the tenor, Paul Draper. . . .

Draper is an interpreter in the highest sense of the word. Undoubtedly he will become a conspicuous favorite among the many really great singers in this country. . . .—Philadelphia Record, December 4, 1914.

His interpretation, in every instance, was most effective, and to his fine voice he adds splendid enunciation. His voice is richest in its lowest register.—Philadelphia Press, December 4, 1914.

He is a singer who chooses what he sings with the sincere and serious purpose of one who prefers his artistic missions to himself. The remarkable program was divided among three settings of Goethe's poems by Schubert, the cycle of sixteen "Dichterliebe" of Heine in Schumann's setting and four arrestingly unconventional lyrics of Karol Szymanowski, of the singer's own importation.

The songs were sung in the original tongue, with the translation printed in the program. . . .

Though Draper's voice is by no means inferior in quality, the strength of his performance lies in his exquisite sensibility to inner meanings—his intense concentration writes itself in his features as he sings, and it is as though in a trance he became oblivious to all but the intent and the content of the music. The rare and beautiful individualism of his art was keenly appreciated by those who were present, and the singer has made friends and admirers who would welcome his reappearance and wish for him a wider hearing.—Philadelphia Public Ledger, December 4, 1914.

He sang everything well; he sang many of his songs very well. Mr. Draper has not made the mistake of so many singers who achieve reputation and suddenly find themselves in midstream, without control of their voices. His production is excellent and unflinching. His natural tone is a highly colorful and pleasing tenor; in his head tones, which he uses without the sentimental effect which is all too common among operatic tenors, he is capable of fine variation and sustained tones. And Mr. Draper appreciates and loves his music, and studies its meaning, so that he can make it his own. To sing the shifting, subtle moods of the "Dichterliebe" cycle, to make his spirit for an hour be one with Heine's, and to end that with the glorious song, "Die alten bösen Lieder," was something of an achievement. . . .—Philadelphia Evening Ledger, December 4, 1914 (Advertisement.)

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NEW YORK BREVITIES.

Katherine Mitchell at Patterson Home—Max Jacobs Plays in Tenafly, N. J.—An Hour of Philphonia—Brounoff's Patriotic Song—Adela Bowne in Italy—Nichols Engagements—Notes.

Katherine Mitchell, pianist, one of the instructors in the Patterson Home for Music and Art Students, gave a recital December 16, consisting of the following: Sonata, C major, Beethoven; Melodie, Paderewski; Caprice, Gade; "Winter," "The Brook," "The Eagle," MacDowell. Miss Mitchell has studied both in Europe and America, and in the foregoing brief program showed herself to be an excellent pianist and good musician.

Assisting Miss Mitchell were three pupils of Elisabeth K. Patterson; viz., Estell Leask, Frankie Holland and Mrs. Drew. Miss Mitchell has a good reputation also as accompanist, having appeared in that capacity in various recital halls of New York.

MAX JACOBS' ENGAGEMENTS.

Max Jacobs, the violinist, appeared as soloist with the Neighborhood Glee Club of Tenafly, N. J., on December 18. Following his programmed solo, he played his brother's, Ira Jacobs, violin composition, "Song Without Words" as encore.

Rafael Diaz, tenor, sang three songs by Ira Jacobs, one of which pleased so much it had to be repeated. Charles W. Potter is director of this Glee Club, now in its tenth season.

Mr. Jacobs appeared December 20 as soloist at the North Reformed church of Newark, N. J.

AN HOUR OF PHILPHONIA.

Adelaide Gescheidt, originated "An Hour of Philphonia," which is the name used to designate the weekly gathering of students of the Miller Vocal Art Science. They discuss, demonstrate and receive instruction in the analysis of correct tone in all its phases. A booklet, having to do with this class meeting, contains the following information:

A system of kinetic psycho-physical exercises is used for the synchronous development of the vocal instrument.

The reputation of the class in its unique study is spreading rapidly, through the superior work of its students. Those preparing to teach this system are trained to perfect understanding of voice analysis, thereby gaining knowledge scientifically, practically and artistically.

This class is the Mecca for voice principles of the widest scope. There are no mysteries to the student, for he is made familiar with all that transpires.

The ravages of the European war will undoubtedly destroy most of the traditional sources of voice instruction for several years. Heretofore it was like going to gigantic springs of knowledge, to be musically educated abroad, as all requirements for any form of instruction were available there.

The principles of voice, however, have always been practised in an empirical way and by tradition. In fact, since music became a study in Italy or any other far famed country of Europe, there has never been a logical plan for developing the voice.

A system, therefore, based on natural law, and scientifically correct, certainly must rank highest and be the one in greatest demand throughout the world. The day of empiricism is past. We are now seeking positive instruction, that amalgamates the entire knowledge of nature's way of producing voice. Through such understanding, bel canto and artistic singing are re-established. The system is so clear and definite that the scientific discussions of voice and its problems, brought up at the class sessions, are spontaneous. The effectiveness and results speak for themselves.

Miller vocal art science has solved the mysteries of vocal art. Through a number of carefully compiled exercises, and competent teaching of this science by Adelaide Gescheidt and her assistants, a student is enabled to understand and use the voice to the best possible advantage, both scientifically and artistically.

BROUNOFF'S PATRIOTIC SONG.

"America, My Glorious Land" is the title of a patriotic song by Platon Brounoff, words by B. Dahl. This is to be obtained as solo for medium voice or for chorus, which was the original setting. It has been sung by the People's Choral Union with fine success. The MUSICAL COURIER said of this song some time ago, "It is a stirring piece and should become popular."

ADELA BOWNE IN ITALY.

Adela Bowne (Mrs. Henry Philip Kirby) sends the MUSICAL COURIER a picture postcard from Capri, Italy, inscribed as follows: "We are at last on the beautiful Isola da Capri. It is lovely, no signs or agitation of the war here. Our villa is lovely. We are going to it on Saturday. We had a most exciting trip. A Mr. Olsen from Denmark and I are going to give a joint recital in our music room here next month. Best wishes, A. B. K."

NICHOLS ENGAGEMENTS.

John W. Nichols, the tenor, sang in two performances of "The Messiah" with the Chicago Apollo Club last

week. He was asked to sing in "The Messiah" for the Mozart Club of Pittsburgh, December 29, but owing to a contract with Jamestown, N. Y., for the same date and work, he was unable to accept the former engagement. Mr. Nichols is booked for the "Rose Maiden" with the Oratorio Society in Walden, N. Y., January 20. This is his second appearance with this organization. He was also reengaged for a second performance of Matthews' "Conversion" at St. James Church, Brooklyn, December 24.

NOTES.

Edmund Jaques, organist and choirmaster of St. Paul's Chapel, Broadway and Fulton street, will produce "The Message of the Star" by R. Huntington Woodman, January 5, at twelve o'clock noon; the composer at the piano. T. Tertius Noble's "Gloria Domini" is to be performed January 26, with the composer at the organ.

The first annual convention of the American Guild of Organists closes with a banquet tonight, December 30, at 7:30 p. m., Hotel McAlpin, Broadway and Thirty-fourth street. H. Brooks Day, chairman of the committee on public meetings, says in his circular: "There will be no New Year's Day luncheon this year. This dinner will take its place. Members will please mobilize and turn out in goodly numbers. Guests are welcome. We shall have good speakers and a good time. Price of dinner, \$2.00."

The second pupils' recital of students who are studying music with F. W. Riesberg, occurred at his residence-studio, Park Hill, Yonkers, N. Y., December 18. Ten numbers made up an interesting program, following which Platon Brounoff played and sang his own music, refreshments were served, and pleasant acquaintance among the pupils was developed. On the program were the following: Ruth Gray, Frieda Murray, Helen A. Munson, Dorothy Andrews, Ethel J. Hall, Bessie Riesberg, Ruth Post, Marcella Riesberg, Rae Clarke, and Helen C. Corwin. Some of the credit of this affair belongs to Miss Munson, Mr. Riesberg's assistant.

Three organ recitals with explanatory lectures were given by Abram Ray Tyler, A. G. O. of Detroit, Mich., formerly of Brooklyn, at Beloit College chapel, Beloit, Wis., December 15, 16, and 17. These three recitals were well planned, as follows: The Office and Possibilities of the Modern Organ, (1) As the Handmaid of Religion, (2) As a concert medium, and (3) As a Representative of the Modern Orchestra.

Among personal cards received from well known musical personages of New York are particularly handsome ones from Lionel Hayes Robsart, John Dennis Mehan, Ralfe Leech Sterner, Christiana Kriens, Percy Hemus, Eugenie Pappenheim, etc.

Ganz Captures Dayton, Ohio.

To say that Rudolph Ganz captured Dayton on the occasion of his recent visit there is merely stating a fact. When an artist not only calls forth notices like the appended in the newspaper reviews of his concert, but also inspires a special article of appreciation which was printed in all the papers of the city, capture is a mild way of expressing his triumph—in fact, "conquest" would not be stretching the truth. Here are the notices:

Of Mr. Ganz, one could never finish telling. Dayton has been visited by many pianists, pianists who rank foremost in the world, but it can safely be said that none have equaled Mr. Ganz.—Dayton Herald, October 20, 1914.

Musical folk are still talking about Rudolph Ganz, whose marvelous artistry of last Monday evening proved in truth to be the sensation of many musical seasons. Even to experienced concert goers Mr. Ganz proved a revelation. His artistry beggars all description.—Dayton News, October 25, 1914.

Never has Dayton had the opportunity of welcoming to the city a greater master of the piano than Rudolph Ganz.—Dayton Journal, October 25, 1914. (Advertisement.)

Harrison-Irvine's Pupils Heard.

Jessamine Harrison-Irvine is the director of the piano department at St. Margaret's School, Waterbury, Conn. At two recent recitals given by her pupils at this school, compositions by Chopin, Grieg, Moszkowski, Schumann, La Forge, Campbell-Tipton, MacDowell, Dolmetsch, Godard, and Mokrejs were played in excellent style, reflecting much credit upon their gifted teacher as well as themselves. The participants were Ruth Dewsbury, Ruth Cairns, Margaret Milham, Muriel Dorman, Loraine Callan, Hilda Merchant, Laura Barstow, Beatrice Seymour, Louise Wells, Katherine Manning, Anne Delancy, and Eleanor Wells.



Success for Violet Bourne.

The remarkable child pianist, Violet Bourne, who is a pupil of Julie Rive-King, of the Bush Conservatory, Chicago, has created a sensation by her virtuosity and artistic maturity. Her recital on December 11 in the Recital Hall of the Bush Conservatory was such a success that since that date this twelve year old artist has been busy filling drawing room engagements in a number of the most prominent homes of Chicago.

Sunday, December 13, she was engaged to play at the residence of Mrs. George M. Pullman. Among those present were Cleofonti Campanini and Attilio Parelli, conductors of the Chicago Grand Opera Company; Father Finn, conductor of the Paulist Choir; Kenneth M. Bradley, Eleanor Crosby, Herman Weisbach and many other prominent artists and social leaders. It was remarked by many that to see this little girl not yet in her teens seated at the piano in this magnificent music room, surrounded by the most prominent dignitaries from the music and social world, seeing the rapt attention, enthusiasm and spellbound interest of all present, reminded them of the pictures of Mozart playing before the dignitaries of the world when he was at the age of Violet Bourne.

The following is a quotation from one of the many letters of a similar nature which Mr. Bradley has received concerning this child:

My DEAR MR. BRADLEY—I am still under the fascination that the little girl who played last night in Mrs. Pullman's house gave me. She is phenomenal! (Signed) ATTILIO PARELLI.

Grace Stewart Potter, the pianist, who recently returned to America after many years' residence abroad, states:

I have never heard a child pianist who possesses so many qualifications of greatness as Violet Bourne.

Mrs. Crosby remarked:

She will be one of the greatest if not the greatest pianist the world has ever had.

So great was her success that Mrs. Pullman engaged her for another recital to be given the following Sunday, December 20. Mr. Bradley states that they will permit this little girl to give very few recitals, as they are more anxious about her general education than her music. She is attending the Scholastica Academy in Rogers Park. Next year she will be ready for the high school work, which proves that she has not been neglected in the fundamentals of her education.

This child is unusually fortunate in being able to receive personal instruction from such a famous artist as Julie Rive-King. The musical world will watch with interest the future developments of this young child.

Mme. OLIVE FREMSTAD

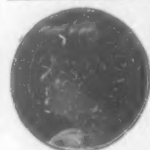
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Sophia Kassmir with Pittsburgh Male Chorus.

Sophia Kassmir, who surprised and delighted the audience by the lyric qualities of her voice. Her "Jewel Song" from "Faust" was finely done, and so was Victor Herbert's "Italian Street Song," which had to be repeated on insistent demands from the audience. Miss Kassmir also took part in Max Bruch's "Frithiof." The tenor soloist in this number was Hollis Edison Davenney, who was in fine voice and sang with great acceptability.—Pittsburgh Chronicle Telegraph, December 5, 1914.

Miss Kassmir . . . won tremendous applause, and deservedly so, for her facile execution of the difficult music. Her voice has beauty as well as individuality. Mr. Davenney did excellent work as Frithiof in the Bruch number of that name.—Pittsburgh Dispatch, December 5, 1914.

The soloists were Sophia Kassmir and Hollis Edison Davenney. They carried off the honors of the evening by their artistic and finished work in "Frithiof," by Max Bruch. The former singer has a rich soprano voice which she uses to excellent advantage. Mr. Davenney is possessed with a beautiful baritone of fine timbre. He scored a decided triumph.—Pittsburgh Post, December 5, 1914.

Sophia Kassmir, an artist, prominent in Europe as well as throughout the United States, and claimed by Pittsburgh as a resident, won a distinct triumph Friday evening when she sang a return engagement with the Pittsburgh Male Chorus as soloist in its first engagement of the season in Carnegie Music Hall.

Miss Kassmir was chief soloist at the concert and she was compelled to respond to repeated encores after each number on the program which she rendered. The audience expressed its approval not only by varied ovations, but by the presentation of great armloads of flowers, the number of bouquets being so great that it was necessary to hire a special taxicab in which to carry them away.

Her "Jewel Song," from "Faust," was finely done, and so was Victor Herbert's "Italian Street Song," both of them showing distinct art in the rendering and the fine lyric qualities of her voice. Miss Kassmir also took part in Max Bruch's "Frithiof." Each song she sang she was compelled to repeat by the delighted audience, as well as to offer encores of other songs.

Miss Kassmir's rendition of the aria, "In quelle trine morbide," from Puccini's "Manon Lescaut," was beyond description in the beauty of its tones and in its captivating sweetness. . . .

After her triumph in the concert at Carnegie Hall, she left Pittsburgh for New York to engage in concert work.—Pittsburgh Leader, December 6, 1914. (Advertisement.)

Alma Gluck in Grand Rapids.

It was a brilliant audience that greeted Alma Gluck of the golden voice when she made her initial appearance in this city Thursday night at Powers' Theatre. . . . Mme. Gluck won her audience, first by her beauty and the charm of her personality and then completed the conquest with her voice and artistry.

Mme. Gluck's voice is lyric in quality, flexible as a flute and very even throughout the entire range, but especially beautiful in the upper portions, which have great vitality and loveliness of quality. Her method of singing is decidedly after the Italian school. In her style of delivery Mme. Gluck forcibly suggests Marcella Sembrich, whose pupil she is. . . .

She is a master of the art of song and a really great artist. Her program did not make strenuous demands upon her vocal powers. The aria from "Semiramide," by Rossini, served well in showing the beauty and flexibility of her voice. The Rachmaninoff "Peasant Song" revealed a dramatic quality and pathos far beyond any other song on her program. The "Chanson Indoue," Rimsky-Korsakoff, was exquisitely done and was repeated in response to the encore. A modern and brilliant bit of song writing, "Bird of the Wilderness," Tagore-Horsman, was superbly sung. . . .—The Evening Press, Grand Rapids, Mich., December 11, 1914. (Advertisement.)

Sembrich to Aid Polish Sufferers.

Marcella Sembrich, the famous soprano who recently was elected president of the American Polish Relief Fund, will give a song recital in Carnegie Hall on Tuesday afternoon, January 12, the proceeds of which will be given to the fund.

"The acute suffering of the Poles has been little realized in the face of the overwhelming disasters in Belgium, but during the past month reports of heartrending hardships in Poland have stirred the world," says Mme. Sembrich, "and a relief fund was organized here." Mme. Sembrich has the aid of several notables in the administration of the fund's affairs: among the vice-presidents, are Cardinal Farley, ex-Ambassador Curtis Guild, Mrs. Cornelius Vanderbilt, Jr., and Mrs. John Rade.

The recital should attract unusual patronage owing to the great love and admiration in which both the Polish and American public hold Mme. Sembrich. Society is prominently represented in the list of box holders.

Morse-Rummel, Violinist, in Richmond.

Mr. Morse-Rummel, who had never played in Richmond before, proved a complete surprise to most of us, playing in a manner that marked him as one who is certain to reach a deserved distinction. He is at his best in pieces that permit him to employ long sustained phrases, for he has the gift that must be given, and cannot be acquired—that of producing beautiful tones. Even when he plays fortissimo, his tone is rounded as well as clear, and when he mutes his instrument the quality that he draws from it is literally lovely. Yet he is no mean technician, for he played one of Wieniawski's terrific tests in admirable style; and his use of harmonies is particularly skillful and certain.—Richmond Times-Dispatch, December 13, 1914.

Mr. Morse-Rummel seems to be destined for greater things. His mastery of his instrument seems perfect, and every tone is brought out clearly and fully sustained. The polonaise by Wieniawski and the prelude and allegro by Paganini-Kreisler were splendidly done, and earned Mr. Rummel well merited applause.—Richmond Journal, December 13, 1914. (Advertisement.)

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GLENN DILLARD GUNN, the eminent musician writing in the Chicago Tribune last February said: "John McCormack has become an institution with the music loving public of America." Judging by the size of the audiences he is drawing this season, the above statement can be reiterated now with added emphasis. With a concert in Milwaukee on the 10th inst., Mr. McCormack completed the first lap of his 1914-1915 concert tour. It was his twenty-fourth concert since the opening of his season at Grand Rapids, October 28. Immediately after the Milwaukee engagement a start was made for the coast.

In that comparatively brief period he sang before two "sold out houses" in Carnegie Hall, New York, and duplicated the feat at Symphony Hall, Boston. Over a thousand people were denied admission to the Academy of Music, Philadelphia, when he sang there on the 2d. An equal number were turned away from the spacious Auditorium in Chicago, four days later. The authorities stopped the sale of tickets in Toronto after five hundred people were crowded on the stage at Massey Hall, while the audience that crowded Elmwood Music Hall in Buffalo, on Thanksgiving Day, was said to be the largest ever drawn by one artist in Western New York.

The gross receipts for the eight concerts in the six cities named exceeded \$40,000. These figures eloquently testify to the high regard and esteem in which Mr. McCormack is held by the music loving public of America.

The following extracts from the leading papers of those cities are also very significant:

NEW YORK SUN

Mr. McCormack's singing of his numbers gave a lavish display in the familiar and beautiful qualities of his voice and style, and it is even possible that he surpassed any former achievements in the fine art and skill with which he sustained his tones. The quality of his voice also seemed unusually rich and mellow in color, and it combined with his interpretative clearness of expression to infuse his delivery with a unique charm and depth of feeling.

NEW YORK WORLD

Once again did McCormack prove his right to be termed an artist. The charm of his beautiful voice and his sincere and musical style grow with repeated hearings. As for this singer's articulation, no other seems capable of equalling it. When McCormack sings one hears not only the melody but every word as well, and therein lies one of the secrets of his deserved popularity.

NEW YORK TIMES

Each recurring season only confirms again the popularity of John McCormack, not only with those allied to him by Irish blood, but also with the admirers of a beautiful tenor voice and a beautiful style of singing.

NEW YORK TRIBUNE

Mr. McCormack has a place of his own in the concert field, and that place he fills with charm.

NEW YORK EVENING MAIL

It was gratifying yesterday to find Mr. McCormack presenting in all sincerity songs of whose value he was clearly convinced, while the sentimentalists opened their eyes in amazement at finding so much simplicity and melody in songs of "high sounding" composers.

NEW YORK EVENING SUN

Huge as was the multitude that greeted John McCormack on Saturday night in Carnegie Hall, it was no more than the Irish tenor's just deserts as a king of hearts in English song. The ease of it all, and the pure English carried the lightest breath to the gallery, should turn rival tenors green with envy.

PHILADELPHIA

PUBLIC LEDGER

Since McCormack quitted opera for the concert stage, which is far more congenial to his temperament, his voice has gained in all ways. . . . When a singer carries all before him as McCormack did last night by such a song as that of Hugo Wolf, captious arraignments are silenced. The impression that is left of the haunting loveliness and the human appeal of such singing transcends the reach of censure.

PHILADELPHIA RECORD

McCormack's voice grows continuously more beautiful and mature. In a characteristic program, a notable section was that given over to a group of modern classic songs by Hugo Wolf, Sinding and Rachmaninoff. These gems of poetic melody were sung in English and were therefore the more enjoyed, not only for rhythmic beauty, but also for the sentiments expressed. Probably nothing McCormack sang last night was more artistic than the exquisite song of Hugo Wolf, usually regarded as too elegant and classic for a public recital program.

PHILADELPHIA BULLETIN

The capacity of the Academy of Music was strained to its utmost limit last night to accommodate the audience which crowded it to hear John McCormack, the Irish tenor, who considered themselves fortunate to get seating accommodation there. Every chair that could be found back of the proscenium was requisitioned for the use of persons who sat facing the auditorium. Then the dressing rooms were raided for more chairs, until the only one left in those apartments was the one on which McCormack himself rested during the intervals between his songs. Hundreds of persons unable to gain admission went away disappointed. Colonel Bonnafon, of the Academy management, said the size of the audience recalled the days when Patti was at her zenith. The dulcet tones of McCormack's voice—clear, vibrant, now breathing tenderness and love, again dramatic passion, again infinite pathos—swept over the house with an affect that enthralled his audience. A storm of applause was evoked by each of his numbers and he was compelled to respond to encores by singing some of the lyrics he has made peculiarly his own.

TORONTO WORLD

Four thousand people packed Massey Hall last night, constituted a record audience for any soloist in this city, and provided John McCormack with a personal triumph. It is not likely that such an audience, of such a quality, so cordial and enthusiastic, so appreciative and critically discriminating, will be assembled here for a long time to come. He was in perfect form, and his voice had, if possible, a surer touch in that magical certainty with which he throws aloft the wonderful golden thread of song and captures a celestial note whose purity is like a ray of starlight.

TORONTO MAIL AND EMPIRE

There can be no question about the ingratiating qualities of Mr. McCormack's voice. It remains a pure tenor without a touch of the darker tones that so many of the noted tenors of the day cultivate until lovers of the uncolored high voice are found who declare that some of our most famous tenors should be singing baritone. Mr. McCormack has a special gift for communicating to his songs a frank and natural feeling that puts him on an intimate footing with his public.

BOSTON TRANSCRIPT

His tones remain pure tenor tones, without a hint of darkening baritone quality and without a suggestion of thinning reediness or wiriness. They are ingratiating tones to the ear; they are communicating tones for the frank sentiment and the simple humor that Mr. McCormack cultivates. Moreover, he is not careless in song whatever the material upon which he chooses to exercise his vocal instinct, skill and experience. He can conduct and sustain a melody with feeling for it as music; he still smoothes and shades his phrases; he is expert in the art of clear and expressive diction, and while he does cultivate the long held and embroidered high note, he does not force and coarsen his force into "the big tone." He sings what his audiences expect of him; but he can persuade them also into a liking for songs like his classic German pieces—yesterday, in which his finer artistry, justly exercised, wins them. Then, perhaps, he is a missionary as well as a "favorite."

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STEINWAY PIANO USED

John McCormack underestimated his popularity yesterday. He arrived at Symphony

BOSTON JOURNAL

Hall at 3.30, said he had arranged to leave for New York on the 5.30 train, and marched forth in his jaunty, genial way to be greeted by the record crowd of the season. There was nothing left in the hall but breathing room. If 3,000 were admitted, fully 3,000 more were denied admission. Anyhow at 5.30 the popular Irish tenor was still singing and the audience was still listening contentedly and snapping its fingers at the clock. When McCormack comes, apparently, Boston can't hear enough of him. Anyhow, the upshot of it all was that McCormack and his little party went back to the hotel and Manager Mudgett, of Symphony Hall, jotted down the fact that he had re-engaged the tenor for two concerts more, one on Sunday afternoon, February 21, and the other, Monday night, February 22.

It is now a twice-told tale that McCormack is the foremost ballad singer of the day. The concert stage makes such pressing demands upon him that he has little or no time to appear in opera, much as he is needed in the theatre, for no tenor has yet stepped forward to fill his place in the old Italian operas. And the public yearns to hear him sing the sentimental songs, both sad and blithe, that reach the heart and that show off his tender voice and graceful, pliant style.

Mr. McCormack was in excellent voice. The first two groups of songs were exquisitely and artistically sung. He shows wonderful skill and great control in his use of the mezza voce quality. He is one of the few operatic singers who, on the concert stage, does not sacrifice both art and voice by a constant and unvarying style to dramatic expression. We must have contrast and Mr. McCormack exemplifies and employs this contrast with powerful color and with true artistic style and finish.

BOSTON RECORD

In the course of the concert Mr. McCormack again gave proof of his ability to cope successfully with operatic aria, art song and ballad. It would be difficult, indeed, for the critical hearer, who does not allow his personal preference to warp his judgment, to say in which form of lyric expression he is the more interesting and satisfying. Admitting that the majority of those attending his concerts prefer to hear him in the Irish ballads, the pathos or humor in which he publishes more eloquently than any other singer before the public today, yet it must be conceded that his singing of the "Che Gelida Manina" air in Puccini's "La Bohème," which was included among his offerings, . . . is equaled in beauty of tone and tender feeling by few tenors on the operatic stage.

NEWARK EVENING NEWS

So great is the power of John McCormack's art that when the admirable tenor offered a recital at the Auditorium yesterday, not only was every seat in the house occupied, but the stage, too, was packed with a multitude that had been unable to find accommodation elsewhere. Nor should there be left unmentioned another thing which, before the entertainment began, appeared at the box office with money in its hand and hope fluttering in its heart, only to be sent away because there was no place left in which to put it.

Nor must it be declared that the tenor is undeserving of the homage of the crowd. Mr. McCormack is a singer possessed not only of a voice of singular beauty, but of a singer who knows how to sing. He clearly had learned his art in the best and most effective school, and, having discovered what the people want to hear from him, he gives them that with vocal skill and with poetic feeling that is entrancing to the ear.

CHICAGO HERALD

Mr. McCormack doesn't belong just to Ireland, but is the common property of the whole civilized world. He is the common property of the world in the same sense that "Charles O'Malley" is common property. You turn back to it once in a while because it is the best of its kind. As one of the 4,300, I wish to say that I enjoyed Mr. McCormack thoroughly.

CHICAGO TRIBUNE

One of the greatest charms of Mr. McCormack's singing is his perfect double pleasure of delightful music united to an intelligible message. Clarity, sweetness, resonance, amazing breath control, dramatic fervor, in fact, all the excellencies requisite to an effective interpretation of songs are possessed by Mr. McCormack to a high degree.

BUFFALO TIMES

Last night at Convention Hall, before the largest audience of the present concert season, and one of the largest of any previous one, John McCormack gave the second in the series of Ellis concerts. From every point of view the concert was most successful. Mr. McCormack has broadened and developed until he has reached a most enviable position among present day artists. There are few voices which are so beautiful as his, and certainly even fewer that are under such perfect control. Mr. McCormack does not rely on the natural perfection of his organ alone, but makes every use of the beauties of phrasing and colors without which real artistic success is not attainable.

ROCHESTER EVENING TIMES

One moment his voice is of melting tenderness, at another it rises with glorious buoyancy to a climactic pinnacle, at the next it all relaxes sweetness. The flexibility with which his voice responds to the emotional nuances of the case with which it is made to swell forth in vibrant, golden tone, the precision with which it is controlled, all tell in no uncertain terms the heights to which Mr. McCormack has attained in lyric singing.

ROCHESTER HERALD

His audience—and this is an official statement—was the largest which ever assembled in an Indianapolis theatre upon any occasion, and the ovation tendered this golden voiced son of Erin was one which will hold a prominent place in the annals of local musical history. . . . In reviewing Mr. McCormack's program there is absolutely no need for one to attempt to analyze the singer's method. It defies analysis, for it seems to belong to no particular school unless it is the school of John McCormack. He just sings, that is all, and that is all he needs to do. He has been richly endowed with the power of pulling the heart strings, of reaching those who love music for its own sake, rather than as mental gymnastics. Unlike many of the concert singers heard today, he indulges in no play acting. Theatricals are left behind and there is no apparent effort on his part to impress his hearers with his personality, other than sincere artistry. That he does make an impression was manifest when he was compelled to give extra numbers following every group. It is an impression of this kind which proves that artist and audience are in perfect accord.

INDIANAPOLIS STAR

Artistic as well as social distinction marked the recital given last evening in Carnegie Music Hall by John McCormack. The program was anything but hackneyed. Indeed, he went to the opposite extreme of the average recital giver in making up his list. The air of Mozart he sang with a quiet, sure and lovely grace. The group of songs by Korbay, Sinding and Rachmaninoff, as well as Adolan's "Moon Drops Low," proved to be the gems of the evening. At no time did the singer force his voice, nor was he ever off key. Doubtless all the composers represented would have been pleased with the way Mr. McCormack interpreted their songs; and, as the audience also was pleased with most of them, there's nothing more to be said.

PITTSBURGH DISPATCH

Magnificent was the welcome Dayton gave John McCormack. Of his singing nothing need be said. He sang as only John McCormack, conceded by the entire world to be the greatest lyric tenor of the day, can sing.

DAYTON EVENING HERALD

To provide ample seating capacity when John McCormack returns here next year is going to prove a big problem . . . since the tenor established an enviable name for himself in Dayton on Thursday night. . . . There is a simplicity which mounts to grandeur as the singer gives you his voice in song, a charm and fascination that holds you rapt and do not want to let him go. You feel that John McCormack might sing just as well before the nobility as in the cottage of one of his Irish neighbors, and there is nothing about him to indicate that he is one of the most celebrated and one of the highest priced tenors before the musical public. He is very natural and it makes him very great, because he is.

DAYTON DAILY NEWS

Three qualities in McCormack's voice that won the sympathy of the music loving audience were its easy flexibility, its smooth, mellow tones, and the harmony with which he offered his repertoire. Seldom is a tenor found who lifts his way to the top of the high register with as much ease as a sure soprano. But McCormack does, and there is a charm that goes with this facile execution of difficult notes, but then they are not difficult for McCormack. One of McCormack's songs—and he sang many, for the big audience insisted upon it—that was a jewel was "J'ai pleuré en rêve," which offered the opportunity for his voice to show everything it possessed. There was a lament, a vibrant note of triumph, a touch of the dramatic, and yet a wonderful harmony withal.

DAYTON JOURNAL

JOHN McCormack's Greatest Triumphs

Gross receipts for eight concerts in six cities amount to \$40,000.
Remarkable tributes from press and public.

"A MISSIONARY AS WELL AS A FAVORITE"

FOUNDED JANUARY, 1880



ESTABLISHED
BY
MARC A. BLUMENBERG
PUBLISHED
EVERY WEDNESDAY
BY THE
MUSICAL COURIER COMPANY
(Incorporated under the laws of the State of New York)
LOUIS BLUMENBERG, President
ALVIN L. SCHMOEGER, Sec. and Treas.
437 Fifth Ave., 5 E. Cor. 39th St. New York
Cable address: Pegular, New York
Telephone to all Departments 4292, 4293, 4294, 7357 Murray Hill
LEONARD LIEBLING - - - - - EDITOR
H. L. BENNETT - - - - - MANAGING EDITOR

NEW YORK, WEDNESDAY, DECEMBER 30, 1914.

No. 1814

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For the names and addresses of correspondents and representatives not in this list, apply to main office.

SUBSCRIPTIONS: (In Advance)

United States.....	\$5.00	Canada.....	\$6.00
Great Britain.....	£1 5s.	Austria.....	30 kr.
France.....	31.25 fr.	Italy.....	31.25 fr.
Germany.....	25 m.	Russia.....	12 r.

Single Copies, Fifteen Cents, at newsstands.
Back Numbers, Twenty-five Cents.

Entered at the New York Post Office as Second Class Matter.

THE MUSICAL COURIER is for sale on the principal newsstands in the United States and in the leading music houses, hotels and kiosques in Belgium, England, France, Germany, Holland, Italy, Switzerland and Egypt.

American News Company, New York, General Distributing Agents.
Western News Company, Chicago, Western Distributing Agents.
New England News Company, Eastern Distributing Agents.

ADVERTISING RATES

On reading page, per inch, per year.....	\$400.00	Front pages, per issue.....	\$500.00
On advertising page, per inch, per year.....	300.00	Line (agate) rate on reading page, per issue.....	1.00
Column rate, per issue.....	150.00	Line (agate) rate on advertising page, per issue.....	.50
Full pages, per issue.....	400.00		

THE MUSICAL COURIER EXTRA

Published every Saturday by Musical Courier Co.
Devoted to the interests of the Piano Trade.

A Very Happy and Prosperous New Year to MUSICAL COURIER readers everywhere in the tonal world.

"Though composed by Weber, 'Euryanthe' really marks the beginning of Wagnerism," is the way Henry T. Finck puts it tersely and truthfully in the New York Evening Post.

Josef Lhevinne has been delayed in his sailing for America; and therefore the New York recital announced for the Russian pianist for January 9 has been postponed to a date to be announced later.

A feature of the Flonzaley Quartet program here for Monday evening, January 25, will be the Max Reger quartet in D minor. The other number on the Flonzaley program is the Haydn quartet in D major.

A company incorporated in New York in 1907 for the purpose of distributing music by telephone and other wire methods, went into the hands of a receiver last week, with liabilities of \$145,583. The name of the organization was the New York Cahill Telharmonic Company.

At a recent concert of the Minneapolis Symphony Orchestra, the conductor, Emil Oberhoffer, performed his own orchestral arrangement of MacDowell's "Woodland Sketches" with pronounced success. Those very popular pieces always suggested that they would adapt themselves admirably to orchestral treatment and it is a matter for surprise that no one thought of the adventure before Mr. Oberhoffer accomplished it.

To lovers of the Hugo Wolf muse who are acquainted with others of his works beside the songs, it should be gratifying to know that Dr. Ernst Kunwald, conductor of the Cincinnati Symphony Orchestra, included the tone poem, "Penthesilea," in his program of December 18. It is a work of remarkable individuality in thought and rare attractiveness in musical content. The overture to Wolf's "Der Corregidor" is another work which should figure more often on orchestral programs than it does.

Percy Scholes, editor of the Music Student, and well known in England as a lecturer on music, has come to America to attend the annual meeting of the Music Teachers' National Association in Pittsburgh, December 29 to January 1. Mr. Scholes intends to remain in this country several weeks and deliver addresses at various colleges and schools, including Wellesley, Smith, Vassar, South Hadley, etc. New York will hear Mr. Scholes on January 6 at Teachers' College, the subject of his talk being "Britain as a Musical Country," treated from the standpoint of the development of musical education in England.

In a newspaper interview, Oscar Hammerstein gives several reasons for the failure of the Century Opera, but they do not cover any ground not previously discussed in the MUSICAL COURIER. Mr. Hammerstein thinks that the American public wishes to hear good artists at any price, but does not care to listen to inferior ones even for a farthing, or as the impresario puts it graphically: "A man goes to a certain opera, he pays a low price for a seat. Now he either enjoys the performance or he does not. If he remains unmoved, he will not say to himself, 'Well, it only cost a quarter.' The only impression that he carries away is that he was bored, unmoved. In any case, how many artists in the world are there who can touch the susceptibilities, the soul of an audience?" Regarding opera in English, Mr. Hammerstein has come to the decision that there is not enough demand for it to fill a house night after night, and were he to undertake a season of cheap opera, "English opera would be given in its turn

with French and Italian opera." Mr. Hammerstein's most interesting announcement is to the effect that if he could come to terms with the Metropolitan Opera House directors he would give cheap opera at the Manhattan Opera House as soon as the present sublease has run out.

In the New York Morning Telegraph one reads this: "Many articles have been written about the revival of 'Euryanthe' at the Metropolitan. There was the usual stuffing of nonsense, the academic displays of enthusiasm, the displays of false ethical standards and the effusions of the petits-maitres or little masters whose well ordered periods sound so mellifluous in their own long ears." The Morning Telegraph said further than the only correct, sensible and authoritative review of the recent "Euryanthe" revival appeared in the MUSICAL COURIER.

A concert is announced by the Edward MacDowell Memorial Association on the afternoon of January 4, in Carnegie Hall, for the benefit of the Peterborough Colony, at Peterborough, N. H. The Philadelphia Symphony Orchestra will come to New York for the occasion, this being its only appearance here this season. Olga Samaroff, the pianist, is to be the soloist, and she will play the E flat Beethoven concerto. The orchestral numbers include a Bach concerto for string orchestra, Tchaikowsky's fourth symphony, and the "Dirge" from MacDowell's second suite.

Meyerbeer comes back to New York this evening, December 30, with a production of his "Les Huguenots" at the Metropolitan. It is one of the masterpieces of opera in spite of its musical affectations and the structural looseness of its plot. One often regrets that Meyerbeer had no chance to set a score to a twentieth century libretto. His dramatic instincts would have adapted themselves quickly to the swift moving story which we now demand. Meyerbeer was the victim of his time, when Paris ruled opera and demanded long winded librettos, inappropriate ballets, and music which had to be tuneful first, last and all the time, without much regard for the moods or situations it was intended to reflect. However, the signs of operatic genius are apparent frequently in the works of Meyerbeer and justify Camille Saint-Saëns in his warm tribute of admiration for the German-French composer as expressed in a brilliant essay translated exclusively for the MUSICAL COURIER and published in these columns several years ago. Would Saint-Saëns repudiate his views today because Meyerbeer was born in Germany?

There is no apparent plausible reason why the Metropolitan Opera should have in its repertoire and give in the same week Massenet's "Manon" and Puccini's "Manon Lescaut." The two composers have treated the same subject, but Massenet's masterful handling is so superior to the sketchy, makeshift work of Puccini that impartial observers must wonder at the presence of the twin operas in the Metropolitan list. Caruso sings the role of Des Grieux in both pieces, another remarkable circumstance. Who, if anyone in particular, is responsible for the competition between the French and the Italian "Manon"? There never has been any very strong public demand for the latter. What is the explanation of the matter? It is to be remembered, of course, that the Puccini version brings to the front that charming artist, Lucrezia Bori, in the title role, but she would be no less attractive as Massenet's Manon, a part for which her personality, appearance, and vocal attributes fit her splendidly. "Manon Lescaut" is an early and unripe product from the Puccini pen and there is no artistic need for its continued hearing in New York when its composer is represented here frequently by his maturer and much better "Bohème," "Tosca," and "Madame Butterfly."

CENTURY OPERA CLOSES.

As had been known and generally expected in well informed circles connected with opera—and especially since Otto Kahn's letter was published a few days ago—the Century Opera will close its season in Chicago, January 2, instead of January 16 as originally planned. It is understood that the organization intends to disband altogether.

Before the opening of the eight weeks' season of the Century Opera Company at the Auditorium last November, reports the Chicago office of the *MUSICAL COURIER*, many of Chicago's most prominent musicians were prophesying a debacle for the company in Chicago, and many wagers were made among musicians that the Century Opera Company would not finish its season there. From the first the society element in Chicago refused its support to the company and made itself conspicuous by its failure to witness the splendid performances given at the Auditorium. The press unanimously praised the work of the principals, orchestra and stage management in every imaginable way. It was pointed out that the company gave better performances at popular prices than any other organization heard in Chicago in recent years. On very few occasions were more than three or four of the fifty-six boxes which comprise the two tiers at the Auditorium occupied; the lower floor was on no occasion filled, and the same was true of the balcony and two galleries.

Our Chicago report runs further: "The champions of opera in English among local musicians who previous to the coming of the Century Opera Company had voiced vigorously their opinion in favor of opera in English, were seldom to be seen at any of the operatic performances given by the Century Company at the Auditorium. Many of those musicians who are so profoundly patriotic for the purpose of publicity have not in any way helped an American company such as that formed by the Aborns and which for the last few weeks has given Chicago exceptionally good performances."

SCHELLING'S WAR TIME TRAVELS.

Ernest Schelling, the pianist, is expected to return to the United States about January 1. Schelling has had a very interesting tour in Europe, including almost all the belligerent capitals, with the exception of Belgrade and Cetinje. His tour embraced Petrograd, Warsaw, Cracow, Lemberg, Kieff, Riga, Vienna, Brussels, also Germany, England, and a few cities in France. In Switzerland, Schelling gave some concerts in aid of the Red Cross for the benefit of the Belgian refugees (of whom there are thousands now in Switzerland in a very deplorable condition), and played also at the Cathedral in Lausanne. During September, Schelling appeared with Mengelberg and the Amsterdam Orchestra.

A very interesting part of the Schelling tour was that he served as dispatch bearer for our American representatives. From The Hague he carried dispatches to our Ambassador in London, from London to the Ambassador in Paris, and from there to the Minister in Berne, Switzerland. After that he worked in the interest of the International Committee of the Red Cross at Geneva.

Schelling expects to spend several months in the United States upon his return here next month.

WHO IS DITTENS?

An English clergyman, writing from Germany in the year 1787, thus describes his musical experiences:

At Dresden and Berlin I heard a great number of children belonging to the colleges sing hymns in a very good style; in many of the churches the chorus children, as they are called, frequently sing about the streets; they wear uniforms according to the order of the different colleges they belong to, some I saw dressed in grey coats with cloaks, others in black cloaks with large grizzle wigs. The

operas in Germany are generally of the serious cast, and the most admired composer of this style of music is Dittens.

The experts on the staff of the *MUSICAL COURIER*, being also "of a serious cast," and anxious to learn, will be grateful to any informant who will tell them who in Buehnenweihfestspiel Dittens was.

Perhaps he is only our old friend Karl Ditters von Dittersdorf trimmed down to Ditters by the chatty clergyman's goose quill and disfigured by the blundering printer into Dittens.

But alas! and alack-a-day! Even Karl Ditters von Dittersdorf is no longer the "most admired composer" of German operas. The world moves, as Galileo remarked.

AUSTRO-GERMAN MUSIC.

Recent musical events in Vienna included the appearances of four orchestras, the Philharmonic, under Weingartner, with von Reznicek's big symphonic tone poem, "Der Sieger," as the novelty; the Tonkünstler Orchestra, under Nedbal; the Konzertverein Orchestra, under Löwe, and the Gesellschafts Orchestra, under Schalk. At the Vienna Royal Opera some of the November and December performances were "Lohengrin," "Aida," "Meistersinger," "Trovatore," "Corregidor" (Wolf), "Barber of Bagdad," etc.

Carlos Sengstock, tenor of the Braunschweig opera, was shot through the lung at one of the Belgian battles, but is expected to recover. He has been made a first lieutenant and decorated with the Iron Cross. Carl Pohlig is temporary managing director and permanent conductor of the Braunschweig Opera. Under his direction the institution has been giving the "Ring" cycle, "Tiefland," "Rigoletto," "The Magic Flute," "Stradella," "L'Africaine," "Barber of Seville," "Daughter of the Regiment," etc. Conductor Pohlig also has led several symphony concerts in Braunschweig.

"Freischütz" and "Abduction from the Seraglio" were the latest productions of the Dresden Royal Opera. The symphony concerts of the Royal Opera Orchestra are being directed by Nikisch, Strauss, Nicodé, Kutzschbach and Reiner. Emil Sauer's playing of the Schumann piano concerto and a vivid reading of Strauss' "Heldenleben" were the principal features of the series up to date.

Hannover is enjoying its symphony concerts as usual, under Conductor Gilles. At one of them not long ago, Elena Gerhardt was the soloist. The Musikakademie sang Brahms' "Requiem."

A "Hindenburg March," by Siegfried Elsner, is very popular throughout Austro-Germany.

Weingartner's new patriotic composition, "In Ernster Zeit," had a successful presentation at Darmstadt.

Kiel has been hearing "Traviata," "Merry Wives of Windsor," "Tales of Hoffmann," "Tiefland," "Martha," "Carmen," "Parsifal," "Überfall" (Zoellner), etc.

Erich Korngold has completed a musical farce called "The Ring of Polycrates."

Walter Schwarz, the conductor of the Düsseldorf Opera, was killed in the recent battle of Grodek. He was a gifted conductor and a genial personality, who will be greatly missed in the musical circles of Düsseldorf.

Richard Strauss conducted his "Rosenkavalier" at Frankfurt, scoring a big success.

Economically considered, the world is much more interested in that hen at Storrs College, which lays two eggs per day, than in all the output of the cubist composers who bring forth their creations with so much travail and such cosmic cackling.

Why do some ignorant persons affect the use of the word "flautist"? The instrument is not a flaute but a flute, and therefore one who plays upon it is a flutist.

AN INVITATION CONTEST.

"The America Symphony Orchestra, organized for the purpose of impelling high class musical production on this Continent, extends an invitation to American composers desirous of having their compositions played this winter to send a duplicate of their scores by registered mail to the office of the management, 501 Fifth avenue. A technical committee of orchestral members will determine which works shall be performed. The composers will incur no expense, and those compositions which obtain great success in the United States will be set aside so that the orchestra can execute them later on the contemplated trip through Europe."

Thus reads the official notice. It remains only to add that the program of the first public concert of this organization, which is to take place in New York in January, consists of works by Beethoven, Bruch, Wagner, Tschaiakowsky, . . . and Carrillo, whose symphony (No. 1 in D major) is to be heard for the first time in America. The composer of this work is the conductor of the orchestra. What Mr. Carrillo thinks of himself and his work may be guessed from the fact that he challenged comparison with the above named gentlemen who are not American composers.

AN EIGHTEENTH CENTURY AD.

The following advertisement appeared in 1793, in Bath, England:

Mr. Smith, gentlemen of the Chapel Royal, Mr. Langdon, and Mr. Bond, have each lately offered proposals to the public for publishing sacred music by subscription. Mr. Smith and Mr. Langdon, I apprehend, intend their publications chiefly for choir-service. Mr. Bond, I understand, intends his principally for family devotion, and particularly for the edification and amusement of young ladies on Sundays.

After this glowing tribute to the genius of the trinity of sacred composers, the editor breaks off suddenly and leaves us in the horrible suspense of wondering whether Masters Smith, Langdon and Bond had been mercenary enough to pay for their paragraph, or whether the editor had generously given it to them, in the fullness of his heart. If there is anything deserving of free notices it surely must be sacred music intended for the edification and amusement of young ladies on Sundays. The young ladies of New York, Chicago, Boston, Pittsburgh—and shall we say Philadelphia—will feel a flush of gratitude to us for our defense of their Sunday amusement.

On the sidewalks outside of the Musical Union building hundreds of musicians are gathered every day, according to immemorial custom, in order to negotiate for the "jobs" that turn up. Two policemen are assigned to keep the throng moving, and the manner in which the guardians of the law address and handle the peaceable musicians explains why the blue-coated officials have no severity left when it comes to a question of the treatment of New York's gunmen.

What has become of musical comedy in New York? The only theatrical pieces drawing patronage here at the present time are revues. It is time for revivals of the Strauss, Suppé, Milloecker, Offenbach and Sullivan operettas, to remind the public that there exists a legitimate form of theatrical musical entertainment between a loose-jointed variety show and grand opera.

Knitting at concerts not only is an insult to the performers, but also to the auditors who sit near the knitters. Printed notices in the programs should request the devotees of the needles to ply their pastime at home and not in public places, where persons not interested in stockings have paid their money to hear the music of the masters.

REVIEW OF REVIEWERS.

In the Theatre Magazine there is a symposium of the opinions of critics, managers, authors and composers as to the value of dramatic criticism, but many of the views expressed are applicable also to musical criticism. The critics, as is to be expected, defend their means of livelihood and uphold criticism. The managers, authors and composers point out the worthlessness of professional criticism. Charles Klein holds very correctly that critics either praise or blame, but seldom if ever criticize, and that they are more concerned in the question as to whether the production will be a success than they are in its ethical, moral, structural, or literary value. Mr. Klein, as a dramatic author, calls pathetically for "critics who know and who point out defects in an impersonal way, not critics who display anger or personal resentment." Henry Blossom, a successful librettist, says that "abuse is not criticism, and should never find a place in the critic's column." What must Messrs. Klein and Blossom think, then, of the music critic on the Sun, who, as quoted in the MUSICAL COURIER of last week, accuses Metropolitan Opera House artists publicly of "shouting," "bellowing," "barking," "screaming" and "bawling."

Adolph Klauber, former dramatic critic of the Times, gives it as his opinion that "it is not the province of the critic to determine box office affairs." By the same token, then, it also is not their province to determine or to try to help determine which singers shall have their contracts renewed at the Metropolitan Opera, how long those contracts are to run, who is to be dismissed, how many performances the artists are to sing, what roles they shall appear in, how much they are to receive in the way of salary, etc. There was a tremendous upheaval recently in New York theatrical circles because of the empirical attitude assumed by some of the dramatic critics who regarded themselves as oracles established in permanent positions. Managers, playwrights and actors protested energetically and unanimously to the newspapers at being made targets for the abuse of the critics and victims of "one man's opinion." Instantly there was a change. Two of the best known critics were discharged and the reviews of those who remain are toned down to such an extent that they represent little more than outline news reports of the story of the play, its general trend, and the manner in which it was received by the audience.

Also in music some such stand should be taken by solo artists, managers, opera impresarios and conductors. The amount of nonsense written on music by those New York daily newspaper critics who are not musicians, is appalling. Most of them write not about music, but around it.

A little compendium gathered together now and then by the MUSICAL COURIER shows that our local music scribes do not even agree on questions of fact, aside from questions of taste and ethics, which usually are largely matters of personal preference. This week's bouquet looks as follows:

KNEISEL QUARTET CONCERT, DECEMBER 23.

Evening World.

Mr. Manoly fell in line with the spirit of a regular member of the organization. Mr. (Harold) Bauer, it seemed, did not. In the sonata, for instance, he appeared rather as a soloist than as a partner with Mr. Willeke.

Mail.

Mr. Bauer's enthusiasm, particularly in the last movement often drowned the voice of the cello completely.

Herald.

At times Mr. Bauer, the soloist, got the better of Mr. Bauer, the ensemble player, and Mr. Willeke's

Globe.

The Brahms sonata was admirably performed by Messrs. Bauer and Willeke. Seldom does one hear spirit and finish so delightfully blended in ensemble playing.

Evening Post.

The sonata was splendidly played by Mr. Willeke and Mr. Bauer, whose ensemble work is as admirable as his playing.

Press.

It seemed as if Harold Bauer, in his praiseworthy desire not to assume undue prominence in the ensemble,

playing . . . was dimmed by the brilliance of his fellow artist.

Press.

So, too, Schubert's quintet might have been somewhat more enlivening if Bauer had not kept himself so modestly in the background.

Press.

The music in itself hardly was calculated to keep those visitors wide awake who felt the depressing effect of the steam heated atmosphere in the concert room and the exquisite delicacy and reserve of the players certainly did not counteract that influence, as more than a few nodding heads bore testimony.

"TRAVIATA," DECEMBER 21.

Globe.

The great Monday night audience at the Metropolitan was regaled with a performance of "Traviata."

Press.

Many marveled at the eloquence of Frieda Hempel's portrayal, noting with astonishment, among other things, the vocal and interesting refinement she brought to the "Ah, fors e lui" aria, and the emotional fervor she infused into the florid music of the "Sempre Libera."

Sun.

Last evening Frieda Hempel was not in her best voice.

"HAENSEL AND GRETEL," DECEMBER 25.

Sun.

Miss Braslau as the Sandman deserves special mention for her weak singing.

Sun.

Last night Geraldine Farrar was not in the best of vocal condition.

Press.

Caruso was not vocally at his best.

"TANNHÄUSER," DECEMBER 25.

Press.

An inspiring performance it was, thanks not only to the invigorating baton of the conductor, but . . .

Press.

Mme. Galski sang the part of Elizabeth with an eloquence that one has rarely heard equaled before.

American.

A large audience was present.

kept the piano part too subdued. A little more vigor and dynamic stress in the manipulation of the keyboard would perhaps have encouraged the cellist to inject a greater measure of animation and feeling into his playing.

Herald.

In Schubert's quintet Mr. Bauer's ensemble playing was faultless.

Staats-Zeitung.

A true ray of light, this Kneisel evening, with its exulting and yet so wonderfully well contrasted program. One could enjoy the concert in truly con amore style.

Evening World.

"Traviata" was the bill last night and the attendance was small.

Herald.

Her work, all save the coloratura, was exquisite.

Press.

Now unquestionably the famous soprano was in particularly good spirits yesterday and it may be that she accomplished finer results as Violetta than on any previous occasion.

Tribune.

Miss Braslau sang the Sandmännchen and again displayed her gorgeous natural voice.

American.

Geraldine Farrar's voice was in splendid condition.

Sun.

Caruso's voice was at its best.

Sun.

Mr. Hertz conducted with understanding, but succeeded in bringing the sum total of effort only to a level of artistic respectability.

Tribune.

It would be idle to call hers a really poetic conception.

World.

The audience was not large.

A correspondent writes: "In your very striking 'deadly parallels' quoted from the music criticisms in this city's daily papers, why did you not include the contradictions in the 'Euryanthe' reviews? They were very amusing indeed." No doubt, no doubt, but truth to tell, we were frightened by the length of those awesome dissertations, and lacked not only the time but also the interest to read them. If you will take the trouble, dear correspondent, to draw out the "parallels" we shall be glad to publish them in these columns at any time.

FAMOUS OLD TIME SINGERS.

Readers of musical history and biography must have been puzzled to understand the frenzy of enthusiasm which famous singers frequently aroused a century or more ago. The story of Farinelli, for instance, as related by Eastlake, reads like a fairy tale. Philip V of Spain "had a pension settled on Farinelli for life, of 1,400 piastres, or £3,150 per annum (\$15,750), and a coach and equipage maintained at the King's expense. His Majesty presented him with his picture set in diamonds, valued at £1,200 sterling (\$6,000). The Queen gave him a gold snuffbox with two large diamonds in the lid, and the Prince of Asturias made him a present of a diamond button and loop. He was likewise dignified with the order of Saint Jago by Philip, and by his successor, Ferdinand VI, he was honored with the Cross of Calatrava, an Order in Spain of great antiquity."

The commotion made by Malibran wherever she sang, the impression which Catalani created on Napoleon, who wanted her to remain in Paris, the universal chorus of admiration for Pasta seem impossible to the reader who knows present conditions.

Could a bass singer like Lablache begin the same triumphant career in 1913 that he began in 1813? Could Rubini and Mario carry everything before them now as they did seventy years ago?

Sims Reeves, the famous English tenor, would certainly not now arouse the same storms of applause that were his as late as fifty years ago.

As a matter of fact, the voice has remained stationary, while the orchestra has been developing. Purely lyrical style has given place to dramatic.

We do not pretend to say which is best; we are merely recording facts.

If we find the operas of Rossini, Bellini, Donizetti, silly, old fashioned, insincere, is it surprising that the former singers of those operas could hardly delight us now?

They may have been better singers than those we have today. They may have produced a finer, sweeter, more musical tone. But in our modern theatres and accompanied by our huge orchestras, their soft, smooth tones would be far less effective and compelling than they were to our ancestors, who were accustomed to small orchestras and had not yet acquired a taste for the declamatory and dramatic style of the operas we hear today.

No doubt a great many of our singers have sacrificed a good deal of the finer qualities of their voices in their endeavors to gain size of voice and power to compete with the noisy accompaniments of modern vocal works.

Not only have orchestras increased in power but they have also gained a number of instruments whose lovely tones are serious competitors of the finest human voices and superior to the tones of the ordinary singer. Except in the case of quite musically uneducated audiences, the voice of the singer is no longer the only tone that commands attention and makes an emotional appeal.

It must be remembered that the furor created by the singers of a hundred years ago was made before a public that was altogether unfamiliar with the lovely and rich tones of our many voiced symphony orchestras.

Beethoven said that when he thought of a tune he always heard it for an instrument, never for a voice. This instrumental conception of modern music is largely shared by modern audiences. Many musicians, in fact, resent the intrusion of a vocalist at a symphony concert. But this objection, of course, implies no dislike of the voice as a voice, but merely means that beside the voluminous tones of the great orchestras of our times the voice is small. A style of music suitable for the best display of the voice is out of place beside music suitable for the grand orchestra. In other words, modern music is dramatic, and the best singing is lyric.



Flesch Not Dutch.

The attached letter, dated Berlin, November 30, 1914, warrants publicity:

"DEAR SIR—In one of your recent issues I read a notice to the effect that I have become a naturalized subject of Holland. Such a statement is not founded on fact. I have not even thought of giving up my Hungarian citizenship. Any rumor to the contrary is calculated to do me harm, as such a reprehensible course on my part at this sorrowful time would merit condemnation. I would be grateful if your potent pen (my favorite pen, by the way) would undertake to correct the error.

"I could not carry out my American engagements, as I am liable for army service in Hungary whenever called upon. I am sorry that conditions do not permit of my being in your country, where I have made so many dear friends, but I hope to resume artistic and personal relations with America at some happier time in the future. With thanks and regards.

"Most cordially,
CARL FLESCHE."

Probing the Debris.

Robert Grau, brother of Maurice Grau, former impresario of the Metropolitan, advises:

"DEAR SIR—The reason why the Century Opera failed is because the management (Aborns) was restricted. By no stretch of the imagination was the policy that which the Aborns had made successful in other years with their own organization.

"The public to whom the Century Company would have appealed strongly never had a chance to hear it. Always it appeared in cities where \$5 opera had large vogue, and the prices alone told this public that the venture was second class. After all, showmanship is as necessary in grand opera as in any other 'show.' (There is no other word to express the point meant.)

"Scores of cities of 100,000 or over never hear an opera at all, and when it was desired for the Century to go on tour, immediately it meted out a season of eight weeks to Chicago, where \$5 opera alone will pay.

"I believe the Aborns will get a theatre in New York as soon as the Metropolitan closes and give their own opera again.

Yours very truly,
"ROBERT GRAU."

Beethoven, the Belgian.

To those French sympathizers who declare Beethoven to be a Belgian and his art "essentially French" it is not inopportune to point out that the composer wrote his "Vittoria" symphony to celebrate the English naval victory over the French (July 21, 1813), and that his "Germania's Wiedergeburt" (to a Treitschke text) beginning with the words, "Germania! Germania! wie stehst du jetzt im Glanze da!" glorified the downfall of Napoleon and the rebirth of Germany.

Rubbing It In.

Rudolph Ganz says that he had a certain haunting fear when his manager, Charles Wagner, advertised him as "the pianist with a message," and that the fear was realized not long ago when an inland newspaper referred to him as "the pianist with a massage."

Ode That Failed

If it were not for that final l, we could make a splendid verse about Przemyśl, and Przasmysz.

Musical Slips.

Apropos of amusing misprints, one of our own typesetters made a recent proof notice read like this: "Mrs. King Clark will give a long recital in Boston on the after-

noon of January 10," and in the New York Evening Sun of December 26, it was stated that Arrigo Serato "stuffed violin with his father."

The War Muse.

In the London Bystander of December 9, 1914, Basil Macdonald Hastings says that the current English war poetry has been, for the most part, very, very trying and that nearly every verse maker "has fallen heavily." This appears to endorse "Variations" as a column that knows bad poetry when it finds it.

The Lone Spark.

And how is this for really clever war poetry, from the Bystander:

Quoth a Turk as he fled o'er the Bosphorus,
"With Europe we're done; what a loss for us.
But our true friend the Kaiser,
Most noble adviser,
Is keeping a large Iron Cross for us."

That European Concert.

In Bernhardt's "Germany and the Next War," that very sober book which has been foolishly held responsible by unthinking persons for having caused the present conflict, there is this interesting passage: "The mere threat of war and the clearly proclaimed intention to wage it, if necessary, will often cause the opponent to give way. This intention must, however, be made perfectly plain, for 'negotiations without arms are like music books without instruments,' as Frederick the Great said. It is ultimately the actual strength of a nation to which the opponent's purpose yields. When, therefore, the threat of war is insufficient to call attention to its own claims the concert must begin."

Aside from the saying of the flute playing king, the foregoing words are noteworthy because they apply to any other country as well as to Germany. It is a matter for surprise that Bernhardt's violent critics did not stop to consider that most of his book might just as reasonably have been called "France and the Next War," or "England and the Next War." The volume is a highly valuable philosophical and practical study of war, with certain deductions peculiarly applicable to Germany. It is no more the reason for the war now raging, than that "Julius Caesar" causes regicide, or "Faust" encourages seduction.

Let us at least try to be sensible in the matter of "Germany and the Next War" and remember that the clouds of conflict hung threateningly over Europe before it was published and from the present outlook of things will darken the heavens periodically long after Bernhardt and his book are forgotten.

Soccer and Symphony.

This letter is received from Ernest Bystrom, of Brooklyn, N. Y., under date of December 17, 1914:

"The other night I met a 'society woman' who almost apologized for her son, a college boy, because he was so fond of music. She hastened to inform me, though, that the boy also is a football player, so you see, he is no molly-coddle.

Now here is an interesting subject which hardly would need a discussion in Germany. The Germans certainly show both moral and physical courage (when did they ever apologize for being musical?)—and their physical courage is amply proven in the present war where musicians make up quite an army of their own.

"Speaking of football, I read lately a speech made by Lord Kitchener, I think, where he despaired of the football playing youths in England who had very much disappointed the recruiting office by not showing up. In the future when English military instructors attempt to benefit young Britannia from lessons taught by this war, sup-

pose that music be made a medium instead of football to put 'ginger' in English boys?

"I think that music has helped the Germans wonderfully, and it certainly does not need any excuses as a tonic."

Violin With Horn Obligation.

Would you, if you were a violinist, consider it a compliment, to have a newspaper write that your playing sounds like a calf in distress? Roy Young, of Lexington, Ky., evidently is proud of a notice to that effect, for he sends to "Variations" the following clipping from the Lexington Leader of November 29, 1914:

"A party of Lexingtonians journeyed to the country yesterday to watch Roy Young, the violin virtuoso, in some of his nature studies for which he has become noted. As a demonstration of his powers, Mr. Young secreted himself behind a rock fence and proceeded to imitate a calf in distress. The notes of the violin were so plaintive that a herd of cattle that were a little more than a quarter of a mile away at once took notice and it was only a few minutes until they were all hurrying toward the hiding place of Mr. Young. Some fifty or more cattle were attracted in this manner until the whole herd stood just over the fence from Young."

Accompanying the foregoing was a moving picture snapshot of the naturalistic fiddler seated on the lee side of the fence with the cow herd on the other. What might have happened had Mr. Young and his bovine audience been on the same side of the fence interests us exceedingly.

Syncopé?

In the New Zealand Sporting and Dramatic Review, "G" String, an unusually able musical commentator, remarks waggishly: "A Dr. Heydemann mentions among the many military merits of music that 'the soldier does not notice that he is dying while he is keeping step to rag-time music!' This is by far the severest criticism of rag-time music that I have yet read."

Heartfelt Sympathy.

"Cast your paragraphs upon the waters and they will return to you after many days, credited to some paper in Akron, Okmulgee or some such place."

—Ohio State Journal.

What Are Opera?

We belong to those opera goers who find it impossible to laugh at the laughable episodes in "The Magic Flute," to emote at the emotional passages in "Euryanthe," or to relapse at the religious happenings in "Parsifal." But we fear that we shall be inclined to dig at some of the most dignified passages in "Fidelio" when it reappears shortly on our local boards. In other words, our operatic bump is ingrown, for we often enjoy a musical stage work because it has a good theatrical plot and attractive tunes. One of the best operas we know is Elgar's "The Dream of Gerontius" and one of our favorite oratorios is "Parsifal." "The Magic Flute" should have been a cantata, "Fidelio" a symphony, and "Euryanthe" a symphonic fantasy with chorus.

LEONARD LIEBLING.

Discrimination.

"It's all wrong!" said the man with the red nose and a doleful manner of speech. "All wrong!"

"What's the trouble?"

"The music in my neighborhood has driven me to drink. And now they're going to put additional taxes on the drink and let the cornet, the piano and the bass drum that did 'he damage go free!"—Washington Star.

Got His.

"Did the play have a happy ending?"

"You bet it did. Someone in the gallery hit the villain squarely in the face with a tomato."—Houston Post.

MANAGERS' FORUM.

Manager and Critic.

One of the problems of the ages is the defining of the critic's attitude toward the artist and the public. It is not only a delicate matter but seemingly a most hopeless one. Strange to say, while the subject has been pounced upon the artist as well as critic, one can hardly hear the manager's voice in this universal Chorus of Discontent.

Whether the cause is purely neglect or the perpetual lack of time, it matters little, but one thing is certain, that the manager is as vitally interested in this controversy as the artist, critic, or the patient public. At least one is bound to come to such a conclusion if the suit brought by Professor Geo. D. Haage, a prominent musician and local concert manager against the Reading Printing Co. is to be read as a much meaning message on the wall. This case is of the utmost importance to every local concert manager and artist's representative—not to speak of the artist and critic who are playing the leading parts in the tragi-comedy.

Case of Importance.

Here we have a case where the plaintiff, Professor Haage, avers that the critic whose "write up" was instrumental in doing great damage to his as well as his artist's business interests, had not attended the concert in question—at least not in body, but only in spirit, and judging from the "write up," in a very bad spirit at that. What may or may not have been the casus belli of this legal bombardment would be hazardous to state without awaiting final judgment in the case.

Whatever it may prove to be, one thing is certain: this case will at least be instrumental in awakening interest in a most important phase of concert work. It will define to some extent the music critic's rights and the extent of his responsibility in performing his delicate duty to the public, his paper, and, if you please, the artist.

Daily Press and Musical Art.

This important phase of musical art has been treated most flippantly by the daily press whenever the subject has been brought to its attention. Not long ago the Chicago musical profession remonstrated against a music critic's method of "writing up" musical events. The protest brought forth editorial comments that caused one to look askance toward the honorable editorial chair with a quizzical look toward the gentleman holding down that job and this is said even though the MUSICAL COURIER seemed to back up the Chicago paper in the matter.

Every Man to His Trade.

Is it not the boast of all "great" dailies that they secure the pen of eminent experts and authorities, respectively, for their Baseball, Football, Railroad, Stock Exchange, Business Columns, Good Housewife, Matrimonial Wisdom, Maidens' Advisor, etc.? These dailies boast of the prices they pay for their services of the experts. If a new bridge or great building is completed do they send an expert on preserving dill pickles to "write it up?" No, that would put the paper in jeopardy. Has "Beatrice Fairfax" (Who does a Woman's Column or something of the sort) ever written up the construction of the new German guns? No, not yet. This quizzing could be kept up ad infinitum, but it would be of no avail, except to prove that if the standards required from the music critics of our daily papers were as high as those that are expected from our concert artists, most of our dailies (with all respect to honorable exceptions) would have to insert "want advs." for new music critics.

Criticisms and Conscience.

Not long ago a Chicago cellist was spoken of as an artist who publishes his criticisms "as they are" regardless of good or bad content. One cannot help admiring the spirit prompting the deed, taking it for granted, of course, that the spirit is genuine. But how about the manager? Would he allow the noble spirit to influence him to that extent? Speaking in managerial terms a criticism can prove to be a good or bad advertisement.

Now we come to the point that is the missing link of this article. If a criticism is a bad advertisement, will it not be of as grave concern to the manager as it will prove finally to be to the sensitive artistic side of his client, and if the safety of business interests rests on the manager's shoulders, is he to be influenced by the mere beautiful spirit of his artist who will consider every critic a law unto himself, regardless of whether the dictum is "absent treatment" or inspiration drawn from the closing measures of his last number which the critic has perchance caught on the fly?

Weigh these matters on the scale of justice in an unbiased manner, and you will find it impossible to achieve an equilibrium.

The above lines are intended to point out the vast and insurmountable difficulties that arise from the compulsory

relationship of critic and manager, even if the manager is not tied down to one community but has the blessed opportunity of seeking variety of criticisms elsewhere.

To Come Back.

On the other hand, take the case of Professor Haage who depends to a great extent on the hearty cooperation of the local press in his splendid work in behalf of the musical cause of his city. How is Professor Haage going to escape the ravaging effects of these "absent treatments?" Here we have a problem well worth considering for although the Reading case is but an exception, yet we should all benefit from the far reaching lessons it teaches.

Unfortunately the managers' cooperative and protective association that would assert its power on such occasions—that much needed association—exists only as a vision with a few managers of broad spirit. To be sure, of all the various professions and trades, the concert managers are the only ones among the representatives of legitimate business enterprises that can boast of this unique state of affairs. This mythical association would reach out a helping hand to Professor Haage so as to establish a precedent that would give them a legal foundation for enacting such legislative protective measures as might astound the boldest of dreamers.

A clearer understanding would be brought about between artist, critic, audience and the manager, and the beneficial effects of such a house cleaning could hardly be figured out in dollars and cents, for its influence would be more far reaching than the credit and debit accounts.

It would not result in a perfect musical Utopia, but undoubtedly it would help the manager to strike a new spark of faith in the general public not only in their own managerial activities, but also in the judgment of the critic. A new and higher standard would evolve, restricting the activities of critics who do not take their profession seriously. In most cases, alas, their own musical knowledge cannot be considered in a serious vein.

What Is a Critic?

We cannot expect or compel a daily in a small city to secure the services of such competent critics as those whose authoritative work has been of such help in serving the cause of the muse in some of our large music centers, but it could certainly be brought about that if the man or woman sent out by a newspaper to report a concert does not know enough about music to give an intelligent and authoritative account of happenings, he or she should not be allowed to exploit their hobbling humorous or satirical talent, but should get down to business and tell in plain English how the audience received the artist. If the local paper cannot secure the services of an intelligent musician for such occasions, the only just "write up" will be a graphic account of how the audience at large was pleased.

The Law and Criticism.

The critic may object very strongly to the rigid hand of the law meddling with his delicately constructed mental apparatus, but that does not necessarily mean that the critic is right and that his methods cannot be improved upon by an influence other than his own. Would it not be a great advantage to all concerned if the law would define a gentle borderline which would serve as a timely reminder to the philosophically, pedagogically or satirically inclined critic to use up his surplus storage of sulphur (tagged as above) in detached musical articles. Why is it necessary to prove his theories and voice his grievances, genuine or imaginary, at the expense of artist, manager and the public? If the critic blessed with the literary bump and surplus thoughts cannot resist the compelling force to voice his views, why not treat us to them in musical treatises or books as some of our eminent critics have contributed to musical literature?

The right of voicing the critics' views on every possible phase of our musical activities should not be curtailed by any means, but we must remember the natural laws that demand recognition and reassurance. Those laws tell us that too much "ego" finally will prove the undoing of any altruistic work, no matter what its source may be.

After all is said, the critic is called upon by the public to give those who were not present at the concert an intelligent account of the event. In usurping this occasion, or privilege, for the preaching of his own sermons seems hardly just to the artist, public, and, pray do not forget—the manager, that manager to whom the unbiased intelligent account of the critic serves as the very rocks where-with he will build the foundation of the career that his artist, good, bad or indifferent, has entrusted him with.

Art and System.

Whenever the word "system" is mentioned in connection with musical art and its exploitation it is followed by a

threatening murmur of "beware of commercialism." To be frank, a bit of sanely applied "system" would prove a blessing. The belligerents may easily be disarmed by these simple questions: "Was it not the much cursed 'system' that helped you to build up your technic, be your forte violin, voice, piano or composition?" "Is it not the wicked 'system' that makes art a paying proposition, aside from the glory it may or may not bring?" "Is it not the bugaboo 'system' that brings forth order from the chaos of things regardless of spiritual or material origin?" The laws of nature serve as a warning to all who disregard its importance and power.

The Reading case should serve as the first chapter of a great movement for order in the chaos of concert enterprises. The movement should have the hearty support and cooperation of every critic, artist and manager of high ideals and of our powerful musical press. Comments and suggestions would be welcomed on that vital topic.

NEMO.

PITTSBURGH NOTES OF INTEREST.

Pittsburgh, Pa., December 24, 1914.

With Vera Barstow, violinist, and Boris Hambourg, cellist, as assisting artists, Mrs. Lawrence Litchfield gave the first chamber music concert of the season here recently. Both these artists are too well known to readers of the MUSICAL COURIER to require an introduction. Suffice it to say, that the concert under such competent direction could not fail to be a genuine success.

Charles Boyd, teacher of organ and piano, has found it necessary to move to 431 Wood Street, Pittsburgh, where his school occupies practically an entire floor. Hollis Edison Davenney, Theodore Rentz, Geraldine Damon and other musical lights are also teaching at this address.

Adah Sampson Thomas, one of Pittsburgh's leading teachers of voice, numbers among her successful students, Martha S. Steele, of whom she certainly has every reason to be proud. Mrs. Thomas has had a very busy December.

Carl Bernthaler the pianist and conductor has been appearing at the Morning Musicales given at the Twentieth Century Club, where his sympathetic work and marked musical temperament are making a strong appeal to appreciative music lovers.

Caspar P. Koch, city organist, gave a recital in the North Side Carnegie Hall, recently, playing numbers by Wolsstenholme, Debussy, Buck, Schubert, Humperdinck, d'Ambrosia, Dell'Acqua and one Old English. He was assisted by Kathleen Wood Neal, soprano.

With James P. McCollum conducting, the Mozart Club recently gave an excellent performance of Hoffmann's "Cinderella," written for chorus and three solo voices. The soloists were Vera Kaighn, soprano; Christine Schutz, contralto, and Charles Granville, baritone. Miss Kaighn is soloist at the First Presbyterian Church, where her work as well as her various concert appearances, have made her a general favorite with her fellow townsmen.

Mary B. Wildermann, the concert pianist, who has been appearing in concert in various parts of Europe for the past two or three years, has returned to America and is now at her home in Pittsburgh. She has been successful in recitals, having appeared with orchestras in Germany, Austria, the Orient and elsewhere.

Sara F. Troutman, formerly manager of Lucile Miller, the soprano, Ida Mae Heatley, contralto, as well as other vocal artists who reside here, is devoting her time to the study of child portraiture at the Jamieson studios in East End, Pittsburgh. During the winter, Miss Troutman will pursue a similar course of study in New York.

William Stevenson, the vocal teacher, whose studio is now located at 209 Ninth street, has an unusually large class of students with him this year. His earnest aid and personal interest in each of his pupils do much to make him a popular pedagogue.

Under the direction of Reese R. Reese, the vocal teacher, the Studio Club of this city gave a concert on Thanksgiving evening, November 26, at the West End M. E. Church. The assisting artists were Mary Reese Wilson, contralto; Miriam Stauff, soprano; Eva Page, mezzo-soprano; Elizabeth Florian Evens, pianist; J. C. Moyle, violinist, and Reese R. Reese, baritone. The audience was large and voted the affair a delightful one.

During the intervals of her concert and recital appearances, Elsie de Voe Boyce, the pianist and accompanist is accepting a limited number of pupils.

The Recital Quartet of Pittsburgh, of which Edith Granville Filer is the soprano soloist, recently gave a novel program at the Wilkesburg High School. Folksongs, madrigals and quartets were included among their numbers, which were warmly welcomed by an appreciative audience.

As a pleasant departure from the ordinary run of recitals, Morris Stephens, the vocal pedagogue presented his advanced pupils in scenes from "Faust," "Martha," and "Elijah," at the Pittsburgh Conservatory Hall. The affair was greatly enjoyed by an interested audience.

ROCHESTER ATTRACTIONS.

Tuesday Musicale's Important Position in Local Musical Affairs—Two Orchestras Give Concerts.

Rochester, N. Y., December 24, 1914.

The Tuesday Musicale is now in full operation carrying out its many musicale activities for the year. Interest in the work of the club is great and much confidence seems to be shown in the ability of its present administration in the arranging of programs, in the selecting of artists, and in the completing of business transactions.

This musical organization, besides arranging for regular bimonthly programs by its own artists from November to May inclusive, sustains a large Students' Club and participates in many extension programs throughout the city at large. The Student's Club, organized some three or four years ago under the administration of Jeanette Fuller, as president, is proving an efficient means of giving its members the poise and musicianship necessary for public appearance and for entrances into the Tuesday Musicale proper.

The time of the extension committee of the Tuesday Musicale is fully taken up at present with the many concerts that have been requested. These programs are arranged according to the nature of the demands and the musical needs of the different sections of the city. It might be explained that the members of the Musicale donate their services for these programs, and the city, through the Board of Education, donates the use of the school buildings, janitor service, lights, advertising, and so forth. Last year between forty-five and fifty such programs were given with an average attendance of about four hundred.

In addition to the above activities, the club has arranged for three evening concerts by outside artists during the year. Harold Bauer opened this series with a piano recital recently, and the Flonzaley Quartet is to appear in January. The third concert is not yet announced.

The club officers are as follows: President Mary Chappel-Fisher; vice-president, Mrs. S. F. Ettenheimer; recording secretary, Mrs. Walter Bentley-Ball; corresponding secretary, Mrs. Charles Hooker; treasurer, Mrs. James H. Boucher; chairman Student's Club, Mrs. Charles Garner; chairman extension committee, Elizabeth Casterton.

SYMPHONY ORCHESTRA CONCERT.

The Symphony Orchestra gave its first concert for the season last Tuesday night before a large audience. Ludwig Schenck, the conductor, is much to be commended for his persistent and painstaking efforts in helping to organize such an orchestra in our midst. The members of the orchestra are chiefly amateur musicians who play for the love of music and for a knowledge of orchestral routine. Concerts are given for the benefit of the public, no admission fee being charged. The following program, which would do credit to any symphony society, was rendered: Suite No. 3 D major, Bach; symphony No. 4 C minor, Schubert; prelude from "La Vierge," Massenet; overture to "Rienzi," Wagner.

HAMBURG-WARNER CONCERT.

John A. Warner presented at the Genesee Valley Club last Thursday evening the first of his three concerts assisted by Jan and Boris Hambourg. These three artists have given to Rochester, during the last two years, two series of chamber music recitals, which have been much appreciated. The Rachmaninoff trio "Elegique," op. 9, D minor, aroused the greatest enthusiasm of the audience, though the rest of the program, the Brahms sonata, op. 78, G major played by Jan Hambourg and Mrs. Warner, and the Volkmann violin concerto, op. 3, A minor were given a beautiful rendition by the performing artists. Mr. Warner is to be congratulated upon the contribution which these programs are making to the musical advancement of the city.

CONCERT BY ROCHESTER ORCHESTRA.

The Rochester Orchestra, under the leadership of Herman Dossenbach, gave at the Lyceum Theatre, on Monday evening, the third of its season's concerts. The chief feature of the program was the appearance of David Hochstein, a young violinist, who is a native of Rochester. Mr. Hochstein won great applause at this, his first public entrance into the American concert field and convinced his audience that he has sufficient artistry and command of technic to be ranked among the leading violinists. Rochester has, and will have, reason to be proud of this young artist. C. E.

Schumann-Heink's Son Marries.

Henry Schumann-Heink, son of Ernestine Schumann-Heink, the noted contralto, was married on December 26 in Paterson, N. J., to Elsie Straussmann, a teacher in the public schools there.



ONE OF RAWSON'S PENCIL CREATIONS OF OSCAR SEAGLE, BARITONE, AND FRANK BIBBS, PIANIST, WHICH RECENTLY APPEARED IN THE MINNEAPOLIS TRIBUNE, WHEN THESE TWO ARTISTS GAVE A RECITAL IN THAT CITY.

Mr. Rawson is the Tribune's cartoonist and the above cut is reproduced by permission of that paper.

NEW ORLEANS OPERA AND CONCERTS.

New Orleans, La., December 16, 1914.

On account of a storm on the Gulf of Mexico, the steamer Abanarez, bearing the members of the Sigaldi Opera Company, has been delayed twenty-four hours, and as a result the premiere of the operatic season, which was to be held on December 17, has had to be postponed until December 18. The personnel of the company is as follows: Sopranos—Adda Navarette, Maria Pilar de Rocha, Angele Blanco, Angelina Insua; contraltos and mezzo sopranos—Adriana Delgado, Andreina Baraldi, Eva Guerrero; tenors—Michele Sigaldi, Giuseppe Gaudenzi, Edmondo Anaya, Macario de la Torre, Leopoldo Perrini; baritones—Angelo R. Esquivel, J. Torres Ovando; basses—Antonio Saldagno, Alessandro Panciera, Rodrigo Roldan. Director, Comm. Armando Buratti.

WHITEHILL IN RECITAL.

Clarence Whitehill appeared at the Athenaeum on December 7 in a song recital, under the auspices of the Philharmonic Society. In spite of the inclemency of the weather, the attendance was very large. Mr. Whitehill's program was well chosen and included among its numbers Zandonai's "Visione Invernale," which the singer delivered with rare taste. He was much applauded throughout the evening and was forced to repeat several of his songs. Charles Albert Baker was a skilled assistant at the piano.

FRENCH OPERA ARTISTS REPORTED DEAD.

News has been received stating that the war has claimed two of the most popular artists who have ever appeared at the French Opera House, the tenor Fontaine and the baritone Combes. Fontaine was leading tenor during the season 1910-11 and won the admiration of the opera goers not only by the beauty of his voice but also by the subtlety of his lyric and dramatic art. His Sigurd, Raoul, Des Grieux, Canio, to mention but a few of his roles, have remained lasting memories. Immediately upon returning to France he was engaged for first tenor roles at the Grand Opera of Paris, a post which he held successfully until the European conflict. Combes, while almost always cast for minor roles, gained many admirers for the sympathetic quality of his voice and for his general conscientiousness. For four consecutive seasons he was warmly welcomed back here. Fontaine, according to report, was wounded in the arm and died after its amputation. Combes, it is said, was killed while acting as telegraph operator.

MME. JOMELLI IN VAUDEVILLE.

The most prominent feature of last week's bill at the Orpheum was the singing of Jeanne Jomelli. This artist was booked to sing here some years ago as soloist with the Dresden Orchestra, but, owing to an accident to her hand, could not appear as scheduled. Mme. Jomelli was enthusi-

astically acclaimed during her week's engagement in this city and deserved the plaudits given her.

BENEFIT CONCERT AT OPERA HOUSE.

The benefit concert for the English, French and Belgian Relief Fund was one of the brilliant events of the past week. To Victor Despommier, who had full charge of the artistic management, a great deal of credit is due. Those who graciously gave their services were: Mmes. C. H. Moore, L. Mundy, Feodor-Camoin, Eugenie Wehrmann-Schaffner, T. C. Buckley, F. W. Bott, Misses Violet Hart, Mary Moloney, Selika Daboval, S. W. Lawrence, S. Levert, L. Lavedan, G. Lavedan, M. Norra, and Messrs. A. Kernion, Paul Jacobs, J. B. Wynne, H. Wehrmann, J. Delery, L. R. Maxwell, C. Army, W. Army, J. B. Follet, R. Salomon, A. Freiche, C. Pinsky, G. Ferrata, and L. Mundy.

ST. GEORGE'S CHOIR TO ENTERTAIN.

St. George's Choir will be heard in two entertainments which are to take place in January. Tonight this meritorious organization is to meet at the Louisiana Restaurant for a big jollification, at which several of its most talented members will participate in the vaudeville part of the program.

POLYHYMNIA MUSICALE.

The Polyhymnia Circle, Theresa Cannon-Buckley, directress, gave its second musicale of the season last night. The reading of "The Raven," by Bernard Hanley, accompanied at the piano by R. Emmett Kennedy, was one of the most enjoyable numbers on the program.

JUNIOR PHILHARMONIC OFFICERS.

Officers of the recently organized Junior Philharmonic are: Eleanor Luzenberg, president; Hilda Phelps, vice-president; Helene Louise Israel, second vice-president; Sylvia Norman, secretary-treasurer.

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Pais.

BY CONSTANCE CLARKE.

You are a senseless thing, you piece of wood,
And yet you are of all the world so dear
A friend—and daily, hourly, when I would
I need but look at you to feel him near.
Sometimes I smile, when I am in the room
Alone with you—you seem to know so much
About me—ah, how often in the gloom
You've sprung to tone and music at my touch.

You are my medium, you senseless thing,
And in the heart of me you stand alone.
I know that I have but to bid you sing
To hear his voice across the telephone.

—New York Evening Journal.

GRAND OPERA IN NEW YORK.

"Manon" and "Tannhäuser" Receive First Performance of Present Season—"Hänsel and Gretel" the Christmas Matinee Offering—"The Magic Flute" Played in Brooklyn—Sunday Evening Operatic Concert.

METROPOLITAN OPERA HOUSE.

"Traviata," December 21.

Frieda Hempel's gloriously fresh voice, her suave phrasing, fluent coloratura, and sincere histrionism, make her assumption of the role of Violetta a thing of sheer delight and help to freshen the rather faded old score into a work pleasant to modern ears, accustomed as they are to sterner stuff in an opera house where Strauss, Wagner, Mozart, and Puccini form part of the regular repertory. The Hempel triumph of last week was one of the most decided which she has scored here and many old timers were unable to recall a finer performance of the tuberculous heroine.

Pasquale Amato also in splendid fettle gave his familiar sympathetic rendering of the elder Germont and sang with mellow-toned appeal.

Luca Botta did Alfredo with communicative fervor in vocalism and action. He has fitted himself admirably into the Metropolitan ensemble and conquered his clientele with a dispatch that shows his unusual powers in the way of artistic gifts and personal magnetism. The rest of the

cast included Minnie Egner, Marie Mattfeld, Angelo Bada, etc.

Giorgio Polacco always conducts as though his heart and soul are in his work and he makes no exception even in such an ancient score as "Traviata." Polacco's baton art and enthusiasm were a musical treat in themselves.

"Aida," December 23.

Verdi's best opera remains his most popular one—a fact which stamps the public as not such a bad music critic after all. Arturo Toscanini led the grand old airs, and they were sung with tremendous spirit by Marie Rappold (who replaced the indisposed Mme. Destinn), Margarete Ober, Giovanni Martinelli, Pasquale Amato, Angelo Bada, Lenora Sparkes, Giulio Rossi, Adamo Didur, etc.

Mme. Rappold long ago established herself as an able exponent of the dusky slave princess and she has lost none of her tonal plenitude and polished voice manipulation in singing. It is a pleasure to hear such pure bel canto and to see it combined with acting so dignified and so intelligent.

Mme. Ober's Amneris was colored passionately and consequently she gave the correct reading of the part. Her delivery of the music was effected authoritatively and arrestingly.

Giovanni Martinelli has developed into a fine Radames, intense, virile, and yet sufficiently romantic. His "Celeste Aida," the Nile scene, and the final duet were given forth with lovely tonal effect and the utmost smoothness in presentation.

"Manon," December 24.

Massenet's delightful music and the undying charm of Abbe Prevost's great love story are the elements that help to keep "Manon" in the repertoire of the opera houses of the world. The work is not one of intellectual profundity or of overpowering artistic purpose, but it is full of ingratiating and well made music and offers unusual vocal scope for the possessors of flexible voices and a fluent style in phrasing. The score is a model of delicate coloring and refined musical sentiment and represents the best operatic measures in the fertile Massenet output.

Geraldine Farrar and Enrico Caruso are effective exponents of the leading roles in "Manon," the soprano, chiefly because of her bewitching appearance in the picturesque garb of the period, and her appropriate coquetry in cooing and demeanor, and the tenor because of his wondrously timbred voice, his exquisite use of it, and his sincere portrayal of the lovesick, faithful, chivalrous, aristocratic Des Grieux. Caruso looked exceptionally well in his grey silk doublet and hose.

Antonio Scotti was not to be compared for an instant with Dinh Gilly, who has made the role of Lescaut peculiarly his own. It is to be hoped that he soon will be released from detention in Europe and return to the Metropolitan. Leon Rothier was unusually good as Le Comte des Grieux. Other parts were filled capably by Lenora Sparkes, Sophie Braslau, Maria Duchene, Maria Savage, Albert Reiss, Andrea de Segura, etc. Arturo Toscanini was the conductor and the orchestra played with ravishing quality of tone.

"Hänsel and Gretel," December 25 (Matinee).

A huge Christmas Day audience greeted the revival of Humperdinck's tuneful opera, and many children were noted among the delighted auditors.

Marie Mattfeld did her customary and long admired role of Hänsel and renewed her success therewith. A newcomer was Elisabeth Schumann, as Gretel, whose "soubrette" performance fitted the part to a nicety. She was full of arch humor and naive playfulness and made every note of her singing count to the utmost. It was feared that Bella Alten's loss as Gretel would be irreparable, but Fräulein Schumann, with her thoroughly enjoyable ren-

dering, has set all such fears at rest. Albert Reiss' inimitable version of the Witch convulsed the onlookers with its grotesque drollery. Lila Robeson was a tuneful Gertrude and as the Sandman and the Dewman, respectively, Sophie Braslau and Mabel Garrison contributed some sweet and well considered vocalism. Otto Goritz was the Peter of the occasion and clowning in his accustomed manner.

Following the opera came several lovely dance divertissements, chief among which were the doings of Rosina Galli, who gyrated, and floated, and pantomimed with wonderful grace, lightness and poetry. She is without question one of the best prima ballerinas in the world.

"Tannhäuser," December 25 (Evening).

Friday evening brought the revival of "Tannhäuser," which some of the ultra-Wagnerians affect to despise, but the general public has taken to its heart warmly and enduringly. The melodious numbers have lost none of their fascination and the tale, because of its inherent dramatic qualities and strong construction, holds the interest as potently as of yore.

An excellent cast presented the work, with Jacques Urlus as an intelligent and warm blooded representative of the titular character. His singing left nothing to be desired in the way of finely rounded tone, and adaptation of color to text requirements.

Johanna Gadsch's Elizabeth is an art rendering of the best kind, plastic, authoritative and fulfilling alike the aesthetic and musical requirements. Hermann Weil's Wolfram is one of his striking characterizations. The music lies perfectly for him and he gives it uncommonly finished promulgation. Carl Braun, as the Landgraf, is another correct piece of casting, for he limns the figure with all the large dignity and deep sentiment it calls for.

Margarete Matzenauer made an impressive Venus, whose personal blandishments were in ample evidence and whose persuasive singing surely would have held a less wavering swain than Tannhäuser.

Decidedly praiseworthy parts of the ensemble were added by Paul Althouse (Walther), Carl Schlegel (Biterolf), Max Bloch (Heinrich), Basil Ruysdael (Reinmar), Lenora Sparkes (Shepherd) and the four pages, Louise Cox, Rosina van Dyck, Minnie Egner and Veni Warwick. Alfred Hertz conducted vigorously, at times far too much so.

"Carmen," December 26 (Matinee).

Another overflowing house greeted "Carmen" on Saturday afternoon, although this was the fourth performance this season of Bizet's masterpiece. Judging from the row of ticket purchasers that, in spite of the very cold weather, lined Broadway near the opera house for hours before the curtain rose, "Carmen" has lost nothing of its old time attraction for the public.

Caruso as Don Jose was in fine voice, and acted with spirit.

Geraldine Farrar made an acceptable Carmen, delivering the role in a satisfying manner.

Lucrezia Bori is well suited to the part of Micaela. She enacts the winsome and modest girl in every detail and her vocalism has the charm that fits the role.

That genial artist, Pasquale Amato, is not ideally cast in the role of Escamillo, even though he expends upon it all his enthusiasm and art. There are many characters in this distinguished baritone's repertoire in which he shines with more lustre than in that of the Toreador. However, when all is said and done, who is there among the baritones of the Metropolitan Company, who is eminently fitted for the Escamillo interpretation?

The minor roles were well sung by Mabel Garrison as Frasquita, Sophie Braslau as Mercedes, Reiss as Doncaire, Bada as Remendado, Rothier as Zuniga, and Deffrère as Morales. The ballet was very attractive, especially the artistic dancing of Rosina Galli. Toscanini conducted.

Metropolitan Sunday Concert.

Arrigo Serato, the "guest" of last Sunday's concert (December 27) at the Opera, won a tremendous ovation after his temperamental and very musicianly performance of the Wieniawski violin concerto in D minor and scored his second big hit of the evening in Bach's air on the G string and Sarasate's "Zigeunerweisen." Encores were demanded and graciously accorded. Serato's fine art seems to grow with each new demonstration he vouchsafes here, and no violin master of recent memory has obtained a deeper hold on the affections of the New York public than this sterling artist unquestionably enjoys at the

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present time. He is a player alike for the musician and the layman and therein lies the secret of his quick and remarkable American success.

Carl Schlegel gave a well considered reading of the "Evening Star" song from "Tannhäuser" and in doing so revealed a voice of much intrinsic beauty and smoothness. Songs of Schubert, Schumann, and Kaun, showed that Schlegel is conversant also with the finer graces of the Lieder art.

Johanna Galski, a prime favorite at the Metropolitan concerts, as she is too at the opera performances, made an excellent choice in the "Inflammatus" from Rossini's "Stabat Mater." The number lies well for Mme. Galski's voluminous and warmly timbred organ and she gave it with moving effect. Later in the evening the house rose at the singer when she contributed her thrilling version of Schubert's "Erlkönig," and after a song by Reichert, wound up her group with the old German folk song "Stille Nacht, Heilige Nacht," in which her voice reflected all the fervent hope and deep Heimweh felt by every patriotic expatriated German at this sad time.

The orchestra played Thomas' "Mignon" overture, Borodine's "Sketch of the Steppes," Moszkowski's "Serenade," and Meyerbeer's "Torch Dance," No. 3.

BROOKLYN ACADEMY.

"Magic Flute," December 26.

Saturday evening, December 26, "The Magic Flute" drew a large audience to the opera house of the Brooklyn Academy of Music. The cast included Herbert Witherspoon, Frieda Hempel, Emmy Destinn, Rita Fornia, Anna Case, Paul Althouse and Johannes Sembach. Mr. Witherspoon's portrayal of Sarastro was masterly and the basso was in excellent voice. Owing to Mr. Witherspoon's concert engagements he had arranged with the management of the Metropolitan Opera Company not to appear before January 15 so that he could fulfill these engagements. There was such a demand, however, for his operatic services that the management requested him to resume his operatic work before the expiration of his leave of absence. This occasion marked Mr. Witherspoon's first appearance in opera this season. Johannes Sembach won merited honors in the role of Tamino; Paul Althouse was entirely satisfying as the First Priest; Frieda Hempel sang the two arias of the Queen of the Night beautifully and aroused the enthusiasm of the audience. Emmy Destinn gave her familiar delineation of Pamina. Alfred Hertz conducted.

Mozart's opera was magnificently staged, the numerous scenes setting forth in impressive fashion the unusual capacity of the Metropolitan Opera Company's art and mechanical forces. The audience was large and appreciative and it was a brilliant event.

Topeka Talent Performs "Messiah."

Topeka, Kan., is congratulating itself on a recent excellent performance of "The Messiah" given by a chorus of 200 voices and an orchestra of forty-nine musicians, comprised entirely of local talent. Horace Whitehouse, dean of the department of fine arts of Washburn College, Topeka, is given the whole credit for the organization of the chorus and orchestra and for the creditable performance.

The oratorio was given December 16 in the spacious Auditorium, which is equipped with a four manual pipe organ.

About 3,000 people are said to have been in attendance, making the largest audience gathered for such an event in many years at Topeka.

As a result of this performance, a demand was made by the public and participants that the Topeka Musical Art Society be made permanent and that performances be given at regular intervals. Plans have been perfected accordingly and regular spring and fall musical events are now assured.

The soloists at "The Messiah" performance were Gertrude Rennyson, soprano, of Boston Opera Company; Lucy Hartman, contralto, of Chicago; George Deane, tenor, of Kansas City; Charles E. Lutton, bass, of Chicago.

Success of a Buck Pupil.

Katherine Galloway, soprano, scored a gratifying success recently when she appeared in a concert at Fairfield, Conn. On December 22, she sang in Paterson, N. J., and again received her full meed of praise. Miss Galloway, who is an artist-pupil of Dudley Buck, the New York vocal teacher, has a bright and true soprano voice and her interpretations display serious thought and deep musical insight.

On December 27, she sang in Newark, N. J., and the middle of January she will appear in New York with the Beethoven Society. She will sing at Springfield, Mass., on January 23, and has a February engagement in Philadelphia. Other appearances of this talented young artist will be announced later.

Maigille Pupils Heard.

An extremely critical audience was invited on Tuesday afternoon, December 22, by Helen Maigille to listen to a demonstration of work done by her American School of Bel Canto, at the headquarters of the institution, 134 West Eighty-second street.

Mme. Maigille holds very decided views on the question of vocal instruction and she believes very properly that next to publishing her theories for the benefit of the singing world (many thoughtful essays from Mme. Maigille's pen have appeared in the MUSICAL COURIER) the most potent way to prove the value of her contentions is to permit her pupils to perform for small bodies of discriminative listeners whom she bids to her studio particularly for that purpose.

Last week the singing was done chiefly by Dorothy Maynard, a young soprano who revealed a real lyrical voice of remarkable purity and sweetness, handled it with exquisite skill and taste, dictioned with uncommon finish in Italian, German, French and English songs, and put into all of her renderings a degree of musicianship and temperamental warmth as exceptional as it was gratifying. In numbers by Brahms, Franz, Huë, Ronald, Kramer and

Puccini ("Madame Butterfly") Miss Maynard quite carried her hearers away and won their enthusiastic plaudits. She is sure to be heard from in a larger way soon in the concert field, where she has a number of public engagements, chief among which is that of soprano soloist at the music festival to be held this spring in Nashua, N. H., under the direction of E. G. Hood. Previous to her placing herself under the artistic supervision of Mme. Maigille, Miss Maynard was a well known comic opera prima donna, but, as she expresses it, "I never really knew much about the true meaning of singing until I began thorough studies under my present teacher."

Gréta Stoeckl, a coloratura soprano with a light voice of pleasing quality, delivered the "Romeo and Juliet" valse and other selections with facile tone emission and good command of phrase.

Mme. Maigille was the recipient of warm congratulations for the excellent showing of her well trained disciples.

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NEW YORK PRESS, WEDNESDAY MORNING, DECEMBER 16, 1914.

Mark Twain's Daughter Charms Audience at Song Recital in Little Theatre

Displays Remarkable Powers of Interpretation
and Feeling for Emotional Values—Two Com-
positions of Contralto's Husband Admired.

If Clara Gabrilowitsch had sung only Brahms' "Immer leiser wird mein Schlummer" at her recital in the Little Theatre yesterday afternoon she would have proved herself an artist of very unusual gifts.

In the whole literature of the lied there is nothing that gives more beautiful, more refined, more profoundly moving expression to the tragedy of disconsolate love and longing than this song of the German composer. But neither is there in the whole literature of the lied anything that offers a greater interpretative problem for the imagination and intelligence of the singer. To find exactly the right emotional medium, exactly the right vocal modulations, for a condensed lyric drama, so intensely human, so heart-searching in its pathos, yet so simple, so chaste, so lofty in sentiment and style; that is the difficulty.

But the daughter of Mark Twain with her famous husband, Ossip Gabrilowitsch, assisting her at the piano, was successful where so many of her predecessors who could boast more remarkable voices and greater reputations had failed most dismally.

Living Embodiment of Character.

By penetrating deeply into the spirit of text and music, she made herself for the time being the living embodiment of the poetic character through whom the author and composer conveyed their message, finding wellnigh perfect expression, and reflecting it in the varied inflections of her voice and the play of her features, for that subtle quality, the combination of virginal modesty and intense grief which distinguishes this song of Brahms from all others.

However, Clara Gabrilowitsch, who was heard to far better advantage vocally in the intimacy of the Little Theatre than in the wider spaces of Aeolian Hall, revealed her interpretative powers in many

other songs besides "Immer leiser wird mein Schlummer," which she had to repeat. Indeed, there was hardly one number on her list that failed to bring out clearly the American contralto's intelligence, her feeling for emotional value, her musical grasp, her command of diction, her sense of dramatic emphasis—in short, her skill in carrying home the meaning of the composer.

Certainly it speaks well for her that she managed to concentrate the attention of the audience on herself when the exquisitely elaborated accompaniments of her talented husband, who was represented as a creative musician by two selections—a finely felt song entitled "Die Wasserfahrt" and an effective work entitled "Naehe des Geliebten"—claimed so much admiration.

Impressive Contributions.

Among the singer's most impressive contributions were Schumann's "Der Sandmann," which she gave twice; the same composer's "In's freie," to which she brought a good deal of warmth and temperamental vigor; Brahms' beautiful and rarely heard "Wehe, so willst Du mich wieder," which she sang with contagious spirit and dramatic force, and "Dort in den Weiden"; Tchaikowski's "Die Thraene bebt," which also deserves more frequent hearing, and the irresistibly energetic and buoyant song of the Shepherd Leol from Rimsky-Korsakoff's fairy opera, "Scheherazade." Her programme included Schubert's "Die Allmacht," "Halt" and "Am Grabe Anselmo's"; Schumann's "Minnelied," Brahms' "Der Gang zum Lieben," Rachmaninoff's "Der Fliederbusch," Horatio Parker's "Love is a Sickness" and "Once I Loved a Maiden Fair" and Mrs. Beach's "The Year's at the Spring." As an encore and the end she offered Pavesiello's "Tregional."

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(Continued from page 5.)

NOTES.

Rosa Olitzka will give a song recital in the ballroom of the Midway Gardens on Sunday afternoon, January 3.

Through the courtesy of Dr. F. Ziegfeld, president of the Chicago Musical College, a program of opera has been arranged for the members of the Illinois Club, Tuesday evening, January 19, when the second act of Bizet's "Carmen" and the second act of Flotow's "Martha" will be given by the College School of Opera.

Georgia Kober, pianist, appeared in recital in Mayville, Wis., on December 26.

Mr. and Mrs. George Hamlin are enjoying the Yuletide season in Chicago.

Arthur P. Thomas, pianist, will be the soloist with the Ballmann Symphony Orchestra at the North Side Turner Hall on Sunday afternoon, December 27. He will play the first movement of the Beethoven concerto in C minor with orchestral accompaniment. At present Mr. Thomas is director of music in Tennessee College at Murfreesboro, Tenn.

Last Sunday afternoon the Agnes Nering Singing Society gave a charming entertainment at its Christmas party at St. Stanislaus Church.

At the seventh concert of the third season of the Sinai Orchestra, which will be given Sunday evening, December 27, Letitia Gallaher, soprano, will be the soloist. Arthur Dunham, conductor of the orchestra, beside directing selections by Verdi, Dubois, Dvorak and Kreisler, will also play an organ solo. The soloist will sing Micaela's aria from "Carmen," and a group of songs.

Boston Symphony and Other Notes.

The ninth pair of concerts by the Boston Symphony Orchestra was heard in Symphony Hall on Friday afternoon, December 25 and Saturday night, December 26. The program was of a lighter character than most of those heard here by the orchestra.

John P. Marshall, organist, was soloist for the concerts, which he opened with César Franck's chorale in A minor

for organ alone. Mr. Marshall is an artist and musician of no little merit and his reading of the interesting work was very enjoyable. Volbach's symphony in B minor was given a first hearing, but the composition aroused little attention in spite of the conscientious reading by Dr. Muck and his players. Interesting by way of contrast were the Bach "Symphony" or "Shepherd's Music" from the "Christmas Oratorio" and the Liszt "March of the Three Holy Kings," from "Christus." The music was ideally suited to the time but sounded strangely placed on our symphony programs. However it proved uncommonly effective and won prolonged applause. Weber's "Freischütz" overture finished the program.

A BUSY SOPRANO.

Ethelynde Smith, the Portland, Maine, soprano, is spending the holidays in Boston visiting her many friends here. Miss Smith announced some of her concert plans, and discussed musical matters at length when visited by the MUSICAL COURIER representative the day before Christmas. The young soprano has had a very successful season thus far and the general demand for her services continues to increase at a surprising rate. Several engagements for this immediate vicinity are booked for the latter part of the month, prominent among which, is a re-engagement with the Fortnightly Club at Bath, Maine, on December 30. January 8, she will appear at the annual Masonic concert in Portland, and then leave for a series of engagements in Eastern New York, New Jersey and Pennsylvania. The month of February will be spent in the Middle West where Miss Smith will fill engagements booked at the early date by the Briggs agency of Chicago. Two Chicago appearances will figure on this Western trip.

GLUCK-ZIMBALIST RECITAL ANNOUNCED.

Alma Gluck and Efrim Zimbalist have arranged a program of short pieces for their joint concert at Symphony Hall next Sunday afternoon, January 3. The Russian violinist will play the Handel E major sonata; an air by Bach; "Les Pappillons" and "Musette," by Couperin-Liebersohn; vivace, Haydn-Auer; an air by Goldmark; scherzo by Tchaikowsky; "Chanson Triste," by Kalinnikoff, and "Tambourin Chinois," by Kreisler. Mme. Gluck will sing numbers by Rameau, Handel, Haydn, Schubert, Schumann, Brahms, Horsman, Zimbalist, Cadman, Massenet and Braga. The concert is arousing much interest, and promises to be one of Boston's most important joint attractions of the season.

R. E. Johnston to Manage Isadora Duncan.

Isadora Duncan, the celebrated dancer, is to make her first appearance in America since 1911, at the Metropolitan Opera House, Tuesday afternoon, January 12. Seven of her pupils and a complete symphony orchestra will assist.

Following her New York performances, Miss Duncan and her pupils will appear in Boston, Chicago, Philadelphia,

phia, Baltimore and Washington, the tour being under the direction of the New York manager, R. E. Johnston.

Noted Artists Sing Tietjens' Songs.

Paul Tietjens gave a musicale at his New York studio on Sunday, December 27, assisted by Mariska Aldrich and William Hinshaw. The program included works by Schumann, Mozart and other of the classic composers, and a number of compositions by Mr. Tietjens, who is himself an eminent composer. The first number was a song cycle entitled "The Sailor's Sweetheart," Tietjens, consisting of five songs associated by the poetic content. They were sung by Mme. Aldrich who delivered them with much brightness and charm and added by the excellence of her interpretation to the success which they won by their undeniable beauty.

Following this Mr. Hinshaw sang a set of songs including one by Tietjens, "Remorse," which proved to be a work of intense passion. Mr. Hinshaw's fine baritone was effectively employed in the expression of the great depth of feeling which Tietjens had infused into this number. Hinshaw's fine humor and splendid vocal technic were especially noticeable in "Männer suchen stets zu naschen," Mozart, his masterly delivery of which was greatly enjoyed.

Mr. Tietjens proved himself to be a pianist of fine attainments by playing a rhapsody of his own and Chopin's scherzo in B minor. The program concluded with a set of songs by Tietjens sung by Mme. Aldrich of which "My Sweetening," "The Dead Flower," and "Woodland Love Song," were perhaps the most successful. Tietjens is already well known as a composer of great talent, and this reputation was fully confirmed upon this occasion. He possesses a great wealth of melody and a very fluent technic, and his songs are not only modern but singable and excellently written for the voice.

Harold Bauer Plays.

At Aeolian Hall, last Sunday afternoon, December 27, Harold Bauer gave what he called "A Recital of Popular Piano Classics." An attentive audience listened to Bach's chromatic fantasia and fugue, Beethoven's sonata in C sharp minor, op. 27, No. 2, Schumann's "Carnaval," Chopin's berceuse and A flat polonaise, op. 53, Schubert's A flat impromptu, Liszt's D flat etude, and an arrangement of Wagner's "Ride of the Valkyries."

The Bauer style of pianism has grown too familiar to need lengthy description at the present time, and last Sunday it gave pleasure as usual. This concert exponent never violates the artistic conventions and consequently his recitals offer nothing that is sensational or meretricious. For teachers and students a Bauer appearance always demonstrates much that is impressive.

Boston Symphony New York Programs.

At both of the forthcoming concerts of the Boston Symphony Orchestra at Carnegie Hall, Thursday evening, January 7, and Saturday afternoon, January 9, Fritz Kreisler is to be the soloist. Thursday evening he will play Mendelssohn's concerto and Saturday afternoon Bruch's "Scotch" fantasia. The orchestral numbers for Thursday evening are Mozart's "Jupiter" symphony, Wagner's "Faust Overture" and "Siegfried Idyll." Saturday afternoon they are Beethoven's eighth symphony, Schumann's "Genoveva" overture, the "Pastorale" or "Shepherd's Music" from Bach's "Christmas Oratorio" and the "March of the Three Holy Kings," from Liszt's "Christus."

Anna Case Scores as Papagena.

Anna Case, the American soprano of the Metropolitan Opera Company, won a really brilliant success as Papagena in the "Magic Flute," Tuesday, December 22, at Philadelphia, when she sang the role on a day's notice and without an orchestral rehearsal. Her performance won much applause and praise from the press.

Musical Deaths.

Eduard Kremser, Viennese composer and conductor, died in the Austrian capital recently, aged seventy-six.

In Berlin, the very talented youthful Hungarian pianist, Ernst von Lengyel, passed away a few weeks ago. He was only twenty-one.

Elena Gerhardt in New York.

Elena Gerhardt arrived in New York last week on the steamship Ryndam.

Dancing masters propose to unionize the fox trot. It is a real journeyman's work.—New York Evening Sun.



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ST. LOUIS NOTES.

St. Louis, Mo., December 24, 1914.

Next to the last concert of 1914 by the St. Louis Symphony Orchestra was given on Friday afternoon, December 18, at the Odeon. The program opened with Tschai-kowsky's fifth symphony, which was given a splendid reading by Conductor Zach and his men. The second number was Beethoven's overture, "Coriolanus." Arrigo Serato, the Italian violinist, played as the closing number Beethoven's concerto in D major, op. 61. This remarkable artist gave a fine rendition of the concerto, and as an encore played a fugue by Tartini-Kreisler, with piano accompaniment performed by Homer Samuel. The same program was given on Saturday evening.

The seventh popular concert of the St. Louis Symphony Orchestra occurred Sunday afternoon, December 20, at the Odeon. The assisting soloist was Pasquale Tallarico, pianist. The program contained: overture, "The Flying Dutchman," Wagner; ballet music from "Feramors," Rubinstein; concertstück for piano, op. 79, with orchestral accompaniment, Weber; "Dance of the Camorristi," from "Jewels of the Madonna," by Wolf-Ferrari (first time); overture, "Le Rol L'a Dit," Delibes; waltz, "Bad'ner Madln," Komzals. Encores were numerous. Mr. Tallarico has a charming personality and pleased the audience immensely with his playing. As an encore Liszt's "Liebestraum" was given.

The Morning Choral Club gave its annual Christmas recital on Friday morning, December 18, at the Pilgrim Congregational Church. The program opened with the anthem "Angels from the Realms of Glory." Mrs. A. D. Chappell and Olivia Steudle sang "Angel of Light," by Whitney Combs. Edward J. Dykstra sang "Like as the Heart Desireth," by Allitsen, and "What Star Is This?" by Stewart. Three Christmas carols were given by the club in a most exquisite manner. Mrs. J. J. Kessler sang "The Christ Child," by W. Combs, Lulu Kunkel Burg playing the violin obligato. Then the Morning Choral Club sang in a most effective manner "When I View the Mother Holding." The audience joined with the club in the singing of a Christmas hymn by Rev. H. Edmund Sears. Charles Galloway was the conductor and Rodney Saylor the accompanist.

The Chaminade Choral Club, of Webster Groves, a suburb of St. Louis, gave its first public performance of the season Friday night, December 18, at Holy Redeemer Hall to a large and musical audience. The club was assisted by John Barnes Wells, tenor, and Pasquale Tallarico, pianist. The concert opened with an "Evening Prayer in Brittany," by Chaminade, from whom the club took its name. A vocal arrangement of "Anitra's Dance," from the "Peer Gynt Suite," Grieg, proved pleasing. Mr. Wells sang a number of solos, much to the pleasure of the audience. Mr. Tallarico played compositions from the works of Bach, Brahms, Mendelssohn, Liszt and Chopin. The recital was brought to a close by Mr. Wells and the club singing "While by My Sheep," by Max Spickler, and "A Winter Night Fantasy," by Paul Bliss. George A. Bluthardt was the conductor and Alice Pettingill the accompanist.

MAY BIRDIE DITZLER.

Power of the Speaking Voice.

[Lura E. Abell in the Bridgeport (Conn.) Standard.]

One of the most potent factors in the power of personality is the voice. In it are reflected and focussed the temperament, the mental poise, the humane qualities, the physical stamina and the nervous tension of the speaker.

The strong nature finds expression in forceful, vibrant tones and if the voice be well modulated, the self-control of the individual is apparent; whereas the strident, nasal voice belongs to the provincial mind that speaks twice before it thinks, or again to the overworked person whose nerves are constantly drawn too taut. The sympathetic nature commands pleasing lights and shades of tone, while

a colorless voice betrays a lack either of feeling or of physical strength. Inarticulate utterance is accompanied by indolence or a lack of concentration and a breathless haste in speaking shows overstrung nerves.

Since most rules work both ways, a better poise in the mental and physical forces may be gained by cultivating the speaking voice. Unless there is some physical obstruction, the average individual may acquire clear utterance and a well-pitched, agreeable voice, and by so doing gain control in a corresponding degree of the entire organism. For the concentration that is necessary to control the power of speech cannot fail to have a reactionary influence upon the mental and physical powers of the speaker. So every effort in this direction accomplishes a two-fold benefit, giving increased power over the person addressed and greater self-control.

Americans have been much criticised for their disagreeable voices. But it is encouraging to note that in these days of free rural libraries and improved transportation facilities the voice of the oldtime "way daown Easter" is more and more rarely heard. The American voice, however, still lacks the range and tone-color that make for power as well as beauty of expression and greater attention to the acquirement of these qualities would bring rewards well worth the effort.

Some Famous Infant Prodigies.

[From the Newark, N. J., Star.]

The good people of Skowhegan, Me., have an infant prodigy among them, who hails from Boston. It is no doubt out of the ordinary for a boy to read at two and one-half years, and to memorize Gray's "Elegy" and expound Leviticus at five. Nor is it given to every youngster at the latter age immediately to repeat the words and sing the tune of every song he hears. But in no respect is the Boston-Skowhegan phenomenon unique.

Thus there was Torquato Tasso, who began to talk at six months and who had international renown as a writer before he was eight. Thomas Chatterton learned to read from a black letter Bible before he was four years old; at eight he would read and write original compositions all day; at eleven he contributed to periodicals and wrote the duologue of "Elinour and Juga," and at less than eighteen he died with a name among the literary giants of his time.

Thomas Young, the British scientist, was a fluent reader of standard works before he was two years old, and John Philip Baratier, the German savant, mastered German, French, Latin and Greek at five, and added Hebrew at eight. Nobody knows when Thomas Lawrence learned to read and draw, but at four years old he used to entertain callers with long quotations from classic poets, or, if they preferred, he would draw their portraits, and at ten years he was a leading professional portrait painter to the nobility and gentry.

Cowley learned to read at two or three and was the author of an epic romance before he was nine. Gordoni wrote a comedy before he was eight, and at about the same age Elizabeth Barrett was reading Homer in the original. Beaumont wrote tragedies at twelve. De Beauchateau before he was ten years old ranked among the foremost French poets of his day and was the literary lion of the court of Louis XIV.

Precocity among artists has been so common as almost to be the rule. Besides Lawrence, already mentioned, there was George Morland, who at four was exhibiting sketches at the Society of Artists; there was Landseer, who drew well at five, and there was Canova, who before he was nine was carving altars out of Carrara marble.

There have been mathematical and scientific prodigies, too. Isaac Newton before he was fairly in his teens was



THE PERPETUAL PAUSE.

Leader—"You had only von note to play yesterday in dat concert, but you did not even play dat von note. You are fired for not doing woddings."
Drummer—"But, Mr. Leader, if I did not do woddings vat should be de reason vy I am fired, ask me dat question?"



BETWEEN PAUSES AT THE SAENGERFEST.

constructing windmills and water clocks and invented an automobile. Truman Henry Safford before he was nine years old had prepared an almanac, himself working out all the astronomical details.

Mozart was a harpsichord player at three, a composer of merit at four, a concert player at five, and at seven a singer and performer on the harpsichord, organ and violin. Handel at seven was playing the clavichord, the organ, the violin and the oboe, and before he was ten was composing a motet every week and an occasional trio for two oboes and a bass. Schumann was a composer before he was seven, and Mendelssohn played in public at nine.

For sheer precocity, however, two of the Wesleys perhaps lead the list. Charles Wesley was a serious student of music and a good performer at four years old. Samuel Wesley at three was a competent organ player, with especial gifts for improvisation; at four years old he memorized the entire oratorio of "Samson," and at eight he himself composed an oratorio.

Something of a prodigy on other lines, too, was Jonathan Edwards, who at ten years wrote a treatise on "The Immateriality of the Soul," and two years later sent to a European correspondent a scholarly essay on "The Wondrous Way of the Working of Spiders."

The Liberated Mind.

[From the Bridgeport, Conn., Standard.]

Fritz Kreisler, in describing his impressions on the Austrian battlefield, said that during twelve days he did not take off his clothes. He slept in the wet grass with only a cloak for covering, but he was unconscious of the cold and, exalted and strengthened by the intimate brotherhood that existed between himself and his regiment, he felt the inspiration of a wonderful flow of energy. "Every sense seems sharpened," he said. "One is uplifted immeasurably and feels nothing but enthusiasm with never a trace of fatigue."

After being wounded this Austrian violinist, whose genius has delighted and uplifted the world in times of peace, was sent home. His wife gives the other side of the picture. "When I finally saw him limp off the train," she said, "he had a three weeks' growth of beard, which was more gray than black, and was hollow-eyed and checked. He had lost about twenty pounds in weight and limped from a bruised nerve center in his leg."

An American editor, Leonard Lieblich, whose literary genius is enriched by a wonderfully spontaneous flow of humor, recently apologized for having neglected to reply to a letter written to him more than three years ago. The revelation that the editor gave of himself in his explanation was worth much more than a reply to the letter itself could have been. It came, he said, when he was suffering severely from the effects of mental and physical strain brought on by conditions outside his control. For a time all personal letters had to be disregarded, in order that his impaired energy might be concentrated on the work that must be done. There were weeks when he stuck to his desk, harassed inwardly by the fear of a mental breakdown, while outwardly he maintained apparent composure.

"But how could you, under those circumstances," he was asked, "continue to write as you did for the paper? No one could have imagined from your writings that you were not feeling the sparkle of good humor that bubbled up in every paragraph. How could you make forced writing sound so spontaneous?"

"Did it?" was the reply. "Then it must have been the force of habit."

Both the musician and the editor are the possessors of minds that have been liberated, trained to respond to the call of the moment and to forget self in the greater need. When one has attained that height the extraordinary is unconsciously accomplished.

BOSTON HAS A QUIET MUSICAL WEEK.

Yuletide Season Marked by Usual Dearth of Melodic Events—Handel and Haydn Society Gives Annual "Messiah" Performances.

11 Poylson Road, Fenway,
Boston, Mass., December 23, 1914.

The week, as announced in my last letter, was marked by a scarcity of musical events. Last Saturday's operatic concert, the two symphony concerts this Friday and Saturday, and the two performances of "The Messiah" by the Handel and Haydn Society on Sunday and Monday, December 20 and 21, were the only attractions of moment. A fortnight ago the MUSICAL COURIER representative was inwardly blessing (?) his fate while attempting to attend two and even three concerts at the same time, but just now he has naught to do but entertain fond anticipations of what the latter part of the season holds in store.

OPERATIC CONCERT.

The operatic concert at Symphony Hall last Saturday afternoon was an enjoyable affair and attracted a good sized audience. The singers were Raymonde Delaunois, contralto; Giovanni Martinelli, tenor; Leon Rothier, basso; all three of the Metropolitan Opera Company, New York, and Elisabeth van Endert, soprano, of the Berlin Royal Opera House. The artists sang in a highly satisfying manner and pleased all those present. Elisabeth van Endert made her first Boston concert appearance on this occasion, and made a good impression. She will be heard this season in an extensive concert tour now being arranged by Charles A. Ellis.

HANDEL AND HAYDN SOCIETY SINGS "MESSIAH."

The one hundred and thirtieth performance by the Handel and Haydn Society of "The Messiah" was given at Symphony Hall on Sunday evening, and a repetition of

the work occurred on Monday night at the same place. Conductor Mollenhauer handled his combined forces in an authoritative manner and brought out the many beauties of the work. The chorus was effective throughout, and the solo voices, composed of local talent, as has always been the rule in past years, were heard to splendid advantage. A notable incident of the Sunday night performance was the admirable way in which the solo basso, Willard Flint, handled his part. Mr. Flint's voice is unusually rich, and the singer proved himself worthy of the high artistic standing he commands in the oratorio and concert world. Seldom is it that teacher and pupil appear in the same concert, but here was the exception, for one of Mr. Flint's star pupils, Mr. Stone, was heard in the solo tenor role. Mr. Stone won much favor from the large audience, and he well deserved it all. The young man already has become quite prominent here and his teacher has every reason to feel proud of him.

ETHELYNDE SMITH'S SUCCESS.

Ethelynde Smith, a soprano well known to New England audiences, gave a song recital at Colby College, Waterville, Me., on Tuesday evening, December 15. According to various press notices at hand the soprano again won her usual success, for Waterville claims never before to have had so fine a musical treat. The program offered by Miss Smith displayed much versatility of style and good taste in selection. Wolf, Loewe, Sinding, Fuentes, Willeby, Rubner, Cadman, Salter, Gilberte, Beach, Ware, Hoepfirk and Garrison were among the many composers represented.

VICTOR WINTON.

PHILADELPHIA NOTES.

Philadelphia, Pa., December 26, 1914.

A brilliant performance of "The Magic Flute" by the Metropolitan Opera Company of New York was the principal event on this week's calendar. The cast included: Sarastro, Carl Braun; Königin der Nacht, Frieda Hempel; Pamina, Johanna Gadske; Erste Dame, Vera Curtis; Zweite Dame, Rita Fornia; Dritte Dame, Lila Robeson; Erster Knabe, Lenora Sparkes; Zweiter Knabe, Louise Cox; Dritter Knabe, Marie Mattfeld; Tamino, Jacques Urius; Sprecher, Carl Schlegel; Erster Priester, Max Bloch; Zweiter Priester, Julius Bayer; Papageno, Otto Goritz; Papagena, Elizabeth Schumann; Monostatos, Albert Reiss. Alfred Hertz conducted.

Each year the annual commemoration service in St. James Church, under the direction of S. Wesley Sears, for the First City Troop of Philadelphia City Cavalry is attracting wider attention. The service was held this year at four o'clock on the afternoon of December 14. The Haydn anthem, "The Heavens are Telling" was the principal number given by Mr. Sears' well trained choir. Other numbers were Warwick Jordan's Te Deum in C and Henry Smart's Magnificat in B flat.

Wassili Leps, who has been conducting two rehearsals a week with the Philadelphia Operatic Society in preparation for the production of Victor Herbert's "Serenade" at the Metropolitan Opera House on January 21, relinquished his baton to the composer himself last week. Mr. Her-

bert will conduct the final rehearsals as well as the actual performance. There will be 175 singers in the chorus and the solo parts will be taken by Edward C. Coffrain and Mrs. Emily Stokes Hagar.

On Wednesday evening of this week, Nelson A. Chestnutt, tenor, gave a recital before a large audience in the Combs Broad Street Conservatory of Music.

Mme. Olga Samaroff is announced by Charles Augustus Davis for a piano recital in the Academy of Music, on Thursday evening, January 7.

The Leeftson-Hille Conservatory of Music closes for the Christmas vacation on December 23, and reopens on January 4.

The Treble Clef, under the direction of Karl Schneider, is almost ready for the midwinter concert on January 27.

The Metropolitan Concert Quartet, Abbie R. Keely, soprano; Clara Yocum Joyce, contralto; Nelson A. Chestnutt, tenor; John J. Joyce, Jr., bass; and William S. Thunder, accompanist, have been engaged for concerts at Shenandoah, Milton, Carlisle, New Bloomfield, Wilmerding, Atgler, Newport, and Pocomoke City, Md. One of the most important concerts of this organization is the Christmas festival at Drexel Institute, this city.

Of all the artists who annually appear in Philadelphia musical halls, none is more welcome than Fritz Kreisler. In view of the reports of his death which stirred his admirers during the early weeks of the war, he was doubly welcome this year, and his concert at the Academy of Music on the afternoon of December 16, attracted one of the largest recital audiences ever gathered in the Academy of Music. Carl Lamson was at the piano.

H. P. QUICKSALL.

Werrenrath Conducts "The Messiah."

Under the spirited direction of Reinald Werrenrath, the University Heights Choral Society of New York gave an excellent rendition of Handel's oratorio, "The Messiah," on Tuesday evening, December 22, in the auditorium of the New York University. This concert was the first in the Campus Concert Course, which is now in its fourth season and the appreciative audience proved this course to be a popular one.

With Mr. Werrenrath as conductor and director, this body of less than a hundred singers is rapidly advancing to the fore among the societies of a similar nature in New York and vicinity. Mr. Werrenrath strives after quality rather than quantity and the former is the hallmark of this society. The singing upon this occasion was excellent, the tonal balance being generally well preserved. In this regard, special credit should be given the tenors, who in point of numbers were much less than the other voices.

In addition to an orchestra which gave able assistance throughout the evening and which did some excellent work in the "Pastoral" symphony, the soloists were Gertrude Marchant, soprano; Emma Roberts, contralto; William

Wheeler, tenor, and Frank Croxton, bass. Unfortunately, Charles A. Baker, who was on the program as organist, was unable to act in that capacity owing to the difference in pitch between the organ and the instruments of the orchestra, which made it necessary to dispense with the former.

In the selection of the soloists, Mr. Werrenrath proved himself an excellent judge. Miss Marchant displayed a voice which is truly soprano in its quality. Her work in the quartet numbers was particularly enjoyable. Miss Roberts sang the part allotted to the contralto soloist with a depth of feeling that stamped her a serious artist.

As the tenor soloist, William Wheeler was all that could be desired. His conscientious endeavor and thorough musicianship were much in evidence, his singing being especially good in the aria "Behold, and See," although it is difficult to discriminate when all the work was so fine. Mr. Croxton was the bass.

Mr. Werrenrath's readings were broad and dignified and thoroughly in keeping with the spirit of the occasion.

On Tuesday evening, January 19, the second concert in this course will be given by Reinald Werrenrath, baritone, who will be heard in song recital. Mr. Werrenrath's recent success at Aeolian Hall, New York, proved him to be a popular artist.

Marcella Craft's Champions.

Marcella Craft's art has won a host of admirers wherever she has appeared. At Kansas City she made so deep an impression that the Musical Society passed a resolution, unanimously condemning the somewhat indifferent notice of the concert which had appeared in one of the papers. This certainly is a most unusual course for a musical club to adopt.

Miss Craft's managers report that laudatory letters and comments reach them from all sides, and they are particularly happy to have received a letter from one of the most eminent promoters of music on the Pacific Coast, Sara D. Harker of Palo Alto, Cal. Miss Harker is the president of one of the leading girls' colleges on the coast; she is also secretary of the Peninsula Musical Association.

Miss Harker writes as follows:

I have just been up to the city (San Francisco) today to hear Marcella Craft, and I am completely carried away by her art and her exquisite voice. She is even beyond my expectations of her, and I have always felt she was the coming star.

Yours cordially,

(Signed) SARA D. HARKER.

Thuel Burnham's Engagements.

Thuel Burnham played in Birmingham, Ala., on December 27, and from there came immediately to New York for ten days to superintend the work of the pupils who were granted scholarships by various New York clubs, as has already been reported in these columns. He leaves New York again on January 8 and plays almost daily until the first week in February when he returns to New York for the Sherry concert, February 7. He also makes a flying trip to New York to be here January 16 for the Rubinstein Club concert, and leaves the same evening for Burlington, Ia. Reports from every place where Mr. Burnham has appeared show that he is having unfailing success, and he is constantly receiving new bookings.

"Is your daughter going to practise on the piano this afternoon?" asked the neighbor. "Yes, I think so." "Well, then, I'd like to borrow your lawn-mower. I've got to cut the grass sometime, anyway."—Otago Witness, Dunedin, N. Z.

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BOSTON NEW YORK

SAMAROFF RE-APPEARS

Critics Affirm Art Broadened and Deepened



Olga Samaroff

(New York Evening Post)
OLGA SAMAROFF A WINNER.

Her return to the stage is occasion for sincere rejoicing, for, while there are undoubtedly too many recital givers in the country, especially this season, artists of her rank are scarce now and likely to remain so. She gave much pleasure by her poetic playing of half a dozen Chopin pieces, a nocturne, two preludes, a valse and two of the delightful Polish songs arranged by Liszt; also by a daintily Viennese rendering of the Schubert-Liszt "Soirees de Vienne," and Liszt's "Rakoczy March," not to speak of the extras and encores she had to add. But the greatest treat of the afternoon was her playing of MacDowell's "Eroica" sonata.

After she had played this piece, a former pupil of MacDowell, and a composer himself, W. H. Humiston, remarked that he had heretofore considered the "Eroica" inferior to the "Tragic" and "Keltic" sonatas, but that Mme. Samaroff's reading of it had made him change his mind. A fine tribute to the charm of her playing of the "Eroica" could not be given, for Mr. Humiston knows MacDowell as few do. It was, indeed, an entrancing reading of this inspired work; one which revealed the alternate grandeur and tenderness of the music, its effusive lightness here, its fierce passion there, its longing, its nobility, its originality, and its Americanism, as perhaps no one but MacDowell himself had previously revealed these qualities.

(New York Times)

There was a large audience and much applause. Mme. Samaroff has refined and ripened her art since she has played in New York. She has still the fleet and brilliant finger technique that was notable in her playing in years gone by. She uses it with much delicacy, with brilliancy at times, yet not with an obvious purpose of impressing with brilliancy alone.

There was much that was fine in her playing of Edward MacDowell's "Sonata Eroica," a sincere, deeply felt, and admirably planned interpretation, thoroughly sympathetic with the composer's mood. The "folklike" scherzo was brilliantly played, and the elaborate figuration that is so much used in this sonata was presented with remarkable clearness and facility throughout.

(Boston Evening Transcript)

In aspect and in accomplishment, Mme. Samaroff has come back to our concerts much as she left them. She was the same pianist when she appeared first to the stage of Symphony Hall yesterday; she was the same pianist to hear when she had finished her appointed and her extra numbers; and her hearers, as of old, were loud in applause of her. Not one of her familiar talents seemed lessened or dimmed—her roundness of transparent tone, her clearness of articulation, her crispness of touch, her fleetness and evenness of finger, her command of large but never strident powers, her keen sense of rhythm and climax, of flowing melody, running arabesque of contrasting mood and voice.

She played also the heroic sonata of MacDowell. . . . He who listened to Mme. Samaroff yesterday might not doubt the larger and exalted voice of the music in the first movement and in the finale; the fancy that plays through the scherzo; the deep sonfulness of the adagio; the beauty that fills this song and that plays again out of the contrasting passages.

From end to end, the listener heard the sonata as "absolute music," eloquent as such and as eloquently played.

PHILADELPHIA

(Philadelphia Inquirer)

The real feature of the concert (Philadelphia Symphony Orchestra) and its most enjoyable and noteworthy incident was the admirable performance of Olga Samaroff of Tchaikowsky's great concerto for the piano in B flat minor. . . . Its original production in this city took place in the spring of 1909. Since then the concerto has been presented from time to time by all the leading pianists of the day, but if it was ever given with a greater breadth and power, with a more striking brilliancy, with a more moving eloquence or a more convincing sincerity of sentiment than it was by Mme. Samaroff yesterday afternoon, the occasion has escaped the writer's memory. In its authority and poise, in its technical sufficiency, its intellectual grasp and its emotional fervor, her interpretation of it was wholly satisfying and entirely admirable and the enthusiastic applause which it elicited was a well-deserved tribute to its worth.

(Philadelphia Press)

Remembering Mme. Samaroff's achievements of the past, and a natural curiosity to again hear her, drew one of the largest audiences of the season at the Academy.

Samaroff's playing was at times masculine in its force, and again tripping and delicate and of the most tender hue. She showed at

all times absolute command, whether in the long staccato chords and octaves, or in the more delicate trills and long running movements, with every note properly timed and emphasized. Her tone was varied in color and reflected a very fine sensibility of the purposes of the composition.

(Philadelphia Public Ledger)

The outstanding feature of the concert of the Philadelphia Orchestra was the performance of Tchaikowsky's first concerto for piano and orchestra, by Olga Samaroff.

The enthusiasm that greeted her and repeatedly recalled her at the close bore witness to the novel place the soloist's personality and her art have won for her with the people of Philadelphia. No other performer of the season has received anything approaching the overwhelming cordiality of the demonstration.

If Mme. Stokowski had come among us utterly unheralded and unknown, her playing would have deserved the tribute paid it yesterday. She played wonderfully. In the technical elements of finger-work, rhythm and accent her work was distinguished, but in all she did there was the informing and inspiring leaven of the afflatus that it is beyond any teacher to communicate, for it must come from the depths of one's own being.

NEW YORK

(New York Press)

Mme. Samaroff played with a versatility as great as the variety of numbers she presented.

The MacDowell "Sonata Eroica" was perhaps the finest playing of the afternoon. She brought to the fore all the fiery feeling and the elusive tenderness embodied in the sonata. The fourth movement, with the directions "fiercely, very fast," left nothing to be desired.

Evidently there is no limit to the artistic possibilities of Mme. Samaroff's playing, for each of her numbers was performed with finish and much charm.

(New York World)

MME. SAMAROFF PLAYS THE PIANO LIKE A MAN.

To play the piano like a man is the ambition of every feminine musician who has selected that instrument to help her win a career; but few ever realize this desire. One of the few is Olga Samaroff, whose exceptional resources until yesterday, had not been displayed to the public of this city for several seasons.

Beethoven's D minor sonata, which was used to open the recital, is a composition well suited to a performer whose technique is fluent and reinforced by a brilliant style. Such a one, Mme. Samaroff gave it with a clarity truly delightful; nor did she overlook the opportunities for many contrasts in power and quality of tone.

The four small pieces that followed—all of them of the eighteenth century—were performed with a limpidness and delicacy that moved the pianist's hearers to redemand the very brief though admirable Martini piece. At this point Mme. Samaroff gave evidence of both her strength and her understanding of effectiveness by bringing forward the "Turkish March," from Beethoven's "Ruin of Athens." She interprets it with breadth and authority, never once faltering in the octave and chord playing which ask so much of wrists and fingers.

Mme. Samaroff's playing of MacDowell was very sympathetic, and her Chopin almost equally so. The performance she offered was of such high and well balanced an artistic order that she will be welcomed here whenever she chooses to return.

BOSTON

(Boston American)

Samaroff is one of the most charming personalities that sit at the piano. She has been in retirement for several seasons, and it is a pleasure to hear her again.

(Boston Herald)

She has long been admired as a deft and polished executant, brilliant in bravura. . . . MacDowell's sonata provided Mme. Samaroff with many opportunities to display her own distinctive gifts. As in the sonata, so in the pieces by Chopin and Liszt, there was poise, delightful clearness in swift or in complex passages, intelligently musical phrasing, variety in touch.

(Boston Daily Advertiser)

In Mme. Samaroff we have an artist thoroughly familiar with the possibilities of her art and endowed with a digital facility, rapid and easy, equal to coping with the difficulties of such technically formidable compositions as those of Chopin and Liszt. Guided by a musical intelligence sufficiently alert to grasp clearly the structure of a work, and to present it with

nice appreciation of its rhetorical effects, she depicts contrast, light and shade, the balance and flow of music as a whole.

(Boston Post)

She has ripened as an artist since her previous concerts here. She had always an enviable poise and an intellectual grasp of her subject matter rare among virtuosi. She had a fleet technique. Her tone has now more color than of yore. She has more breadth and authority, and also more charm. . . . She gave a clear and most poetic reading of MacDowell's sonata.

(Boston Journal)

Olga Samaroff, the pianist, whom Boston appreciation started on the road to high honors, and Reinald Werrenrath, the New York baritone, entertained a rather large audience in Symphony Hall yesterday afternoon.

To Mme. Samaroff the occasion was like a home-coming after a long absence. The audience gave her the friendliest sort of greeting and applauded her graceful yet vigorous playing with the warmest enthusiasm. Her playing has gained considerably in feeling and vigor.

always has been praised for these distinctive qualities.

(Philadelphia Evening Ledger)

Her reception, it should be noted, was the most cordial triumph yet achieved by an artist with the symphony orchestra, and it was abundantly deserved. Flowers banked one corner of the stage after the concerto, and Madame Samaroff was recalled again and again to acknowledge the gratification of the audience.

Starting molto maestoso, the concerto never once lost its tone of strong emotion. Mme. Samaroff played the first half of this movement with a deft and strong hand. It was as if to show, at the beginning and once for all, that if virtuosity was in question—pure technique—why, it was there and could be expected, and no one need bother about it. Before the first movement was over no one did bother. The question of Mme. Samaroff's technical ability is perilously insignificant in comparison with the ability she has to select, to emphasize and to understand the human feeling in her music.

To the swift changes of the concerto Mme. Samaroff showed herself extraordinarily sensitive. And then, to complete the circle, she has direct communication between understanding and expression. Her playing is not the most polished nor the most delicate. But it has a savor and a pungency that are precious. Her cantabile in the second movement and the leaping power of the last were memorable pieces of work.



NOTICE TO PUBLISHERS.

This department is devoted to a review of old and new music publications, musical works, musical literary works and anything pertaining to the publishing of matters in music.

Only such publications and compositions will be reviewed as are deemed worthy of notice, and the *MUSICAL COURIER* reserves to itself the privilege of rejection. It is also understood that any work or composition or book reviewed in this column relinquishes its copyright to any part or all of its parts so far as a review of the same can be applied. This does not mean that the *MUSICAL COURIER* assumes or claims any interest in the copyrights; it merely means that we are not to be held for any infringement of copyright by handling copyright publications or works in this department.

Particular attention given to works of American composers and their products.

Oliver Ditson Company, Boston.

"OMNIPOTENCE," motet for men's voices, with solo part for tenor or soprano. Composed by Frederick Stevenson.

This brilliant, powerful, broad and wholly effective motet requires about ten minutes to perform, and will be found satisfactory when performed with the piano and organ part published in score form in the vocal score. The music is spontaneous and natural. It cannot fail to convince by its sincerity and spirit whenever it is properly rendered. The voice parts are only moderately difficult, and they do not demand voices of great range.

"MASS IN F," by J. L. Battmann.

This work has been edited and indexed as to cuts to make it conform with the motu proprio of His Holiness Pope Pius X. An English text by J. C. Johnson is printed underneath the Latin. The music is simple almost to childishness and is without distinction so far as harmony and counterpoint are concerned, but it is melodic and smooth. It can be learned by amateurs with very little rehearsal. "HAKON THE STRONG," ballad for men's voices. By Gustave Lazarus.

This romantic work, which is full of color and throbs with dramatic power, requires about fifteen minutes to perform. It is possible to give the work with the piano accompaniment found in the vocal score, but it is evident that the composer intended the orchestra to be used, as there are many passages and effects that are clearly orchestral. The voice parts are by no means difficult, nor are the harmonies far fetched. In fact, the style of the work is a little old fashioned, but the diatonic melodies and the strong rhythm will make the music instantly comprehensible to the general public.

"SABBATH MORNING SERVICE FOR THE SYNAGOGUE," according to the Union Prayerbook. By James H. Rogers.

This music is simple and has an easy organ accompaniment. There are fourteen numbers in the volume, two of which have English words, and the remaining twelve, Hebrew.

Boosey & Company, New York.

"MAVIS," song, with words by L. A. Lefevre, music by Harold Craxton.

There is a little suggestion of the lilt of Swinburne in the lyrics, which doubtless had a good deal to do with stimulating the composer's melodic flow. At any rate, Harold Craxton has written a charming song with a refrain in the shape of an ingratiating valse lente. John McCormack is singing it with the greatest success.

"GOLDEN DAWN," song. Composed by Haydn Wood.

This is written in that broad, organlike style which characterizes so many English songs, and it is a happy mixture of sentiment and morality such as have made "The Lost Chord" so widely popular. Notwithstanding its popular style, however, it is well written by an excellent musician. "LEAD THOU ME ON," sacred song. Words by Cardinal Newman, music by Edmund Yates.

In this new setting of the well known hymn which has made Cardinal Newman famous, there is little said that has not been said before by other composers. The music is smooth, melodic and vocally grateful, though the seven full pages of it are liable to prove monotonous to the ungodly who cannot bring religious fervor to their aid when listen-

ing to this lengthy monologue. The song has an effective organ accompaniment in addition to the usual piano part.

"The Fairy Pipers," a piano transcription of the dainty song which Clara Butt sang with so much effect during her recent American tour. The arranger has added nothing to the original, but has contented himself with transcribing the song exactly as it was composed. It is not difficult.

Breitkopf & Härtel, New York.

"IN THE MOUNTAINS," seven impressions, for the piano, composed by Walter W. Stockhoff, op. 2.

These compositions are redolent of the open air, the forest and the mountain. They are quite unconventional in harmony and rhythm, and their free and capricious melodies are somewhat puzzling when judged by academic standards. The names of the seven impressions are: "In the Solitude of the Mountain Fastness," "With the Trout," "The Hermit," "Merriment by a Brook," "The Indian," "The Ranchman," "The Stage Coach."

The mystery of the mountain is the keynote sounding throughout the music. Like all other new musical styles, this impressionistic style of Stockhoff's "In the Mountains" must be studied until it is familiar. This music will gain rather than lose by intimate study. It is not mere surface music that makes its best effect on one hearing.

Clayton F. Summy Company.

"ITALIAN SUITE," consisting of six characteristic pieces—"Venice, in a Gondola"; "Florentine Serenade"; "To

Shattuck Describes Paris Conditions.

Arthur Shattuck, the American pianist, arrived in New York, December 19, after an absence of two years. His tour of the United States includes appearances with the New York Philharmonic Orchestra, Chicago Symphony, Cincinnati Symphony, Minneapolis Symphony and St. Louis Symphony orchestras and many recital engagements. When asked about conditions in Europe, Mr. Shattuck said:

"I stayed in Paris until it seemed as if the French capital was about to fall and then made my escape to England where a number of concert engagements had been



ARTHUR SHATTUCK.

On the temporary fortifications outside Paris, showing the extra precaution taken to protect the French sentinels.

arranged before the war began and which, much to my surprise, were not cancelled in spite of the tragedy which hangs over all Europe.

"About six weeks ago I returned to Paris and was brought in close contact with the gloom of this deadly struggle. We in America cannot realize the awful result of the war. The gaiety of Paris is gone as if it never existed. The theatres are all closed. There is no music in the restaurants. There are no concerts, no amusements of any kind—not even a moving picture show. Very few shops are open and little business is being done."

Philadelphia Orchestra Concerts.

Bach was the principal contributor to the tenth pair of concerts of the Philadelphia Orchestra in the Academy of Music last Friday afternoon and Saturday evening. Despite the handicap of inclement weather conditions and counter holiday attractions, both concerts were attended by large audiences, which showed pronounced appreciation of the work of both Leopold Stokowski and his men and Harold Bauer, the soloist.

The appreciation was surely well warranted, for higher standards of orchestral interpretation hardly could have been asked by the most severe of critics or given by human ensemble. Bauer was the assisting pianist in the Bach triple concerto in D major for piano, flute and vio-

lin. His associates were Thaddeus Rich and Daniel Maquarre. Despite its somewhat pretentious form this composition is not one of the master works of the musical father, but it was well performed. Bauer played also the symphonic variations of César Franck. Mr. Stokowski and his men completed the program with the "Jupiter" symphony of Mozart and Grieg's atmospheric "Sigurd Jorsalfar."

H. P. QUICKSALL.

Tuneless Statesmen.

In a hitherto unpublished letter George Washington wrote the following: "I can neither sing one of the songs nor raise a single note on any musical instrument." The Father of his Country's inability either to sing or play calls attention to the very few great Americans who were gifted in that way. Lincoln was full of humor, but devoid of all musical talent. Grant's famous remark was that he knew but two tunes, "One was 'Yankee Doodle' and the other wasn't."

Franklin experimented with an instrument which when fitted into an open window would be softly played by the wind. But he could not sing and was unable to perform well on any musical instrument.

America's four most conspicuous living Americans—Woodrow Wilson, W. J. Bryan, Theodore Roosevelt and William H. Taft—are musicless. Jackson, Benton, Clay, Calhoun, Webster, Sumner, Seward, Blaine, Cleveland, Sherman, John Marshall, Madison, Monroe—of which one did you ever read that he was a singer or even a fairly good instrumental musician?

And take the great capitalists—Girard, Astor, the first important Vanderbilt, Jay Gould, J. P. Morgan, A. J. Drexel, Andrew Carnegie, John D. Rockefeller—who could sing or play well a violin or piano? Thomas Jefferson was an excellent violinist, and in being that he is conspicuous on America's honor roll.—Philadelphia Ledger.

Gabrilowitsch Program.

Ossip Gabrilowitsch will be heard in recital in Aeolian Hall, New York, Monday afternoon, January 4. The Russian pianist will play the following program:

Sonata, A major, op. 2, No. 2.....Beethoven
Variations and fugue on a theme by Handel, op. 24.....Brahms
Six etudes, op. 10, and 25.....Chopin
Humoresque, op. 18.....Tcherepine
Dance of the Elves.....Sapellnikoff
Etude, G flat.....Moszkowski

Emma Loeffler Sings for Pleiades Club.

Emma Loeffler, the soprano, was a soloist at a meeting of the Pleiades Club, which was held Sunday, December 20, at the Brevoort Hotel, New York. The affair was most delightful, and Miss Loeffler's rendering of her portion of the program was thoroughly enjoyed. Her voice is of a lovely quality, which, combined with intelligent interpretations and a charming personality, make her a favorite with concert goers.

Sorrentino's Trials Abroad.

Umberto Sorrentino arrived last week after a series of mishaps, including an arrest on the Italian frontier, missing his boat, missing his train, and other exciting experiences. He had no passport, and as an officer of the Italian army, it was difficult for him, as he says, to "make a getaway."



UMBERTO SORRENTINO.

In trouble as he was, he was glad to see Albert Bigelow Paine, the well-known writer, who rushed to his friend Sorrentino, and used his good offices to get him on board the steamer *Re d'Italia*. On the boat he found the manager of his Italian operatic tour, during which he sang in "Elisir d'Amore," "Don Pasquale," "Barber of Seville," etc. This manager has re-engaged him for next season.

Mr. Sorrentino's season promises well, notwithstanding his late arrival, and various clubs and societies have booked him, all of which will be duly noted, for his appearances always cause much favorable comment; indeed, among the various women's societies, the proper word to designate his appearance is "flutter," such is the effect of his winning personality and beautiful voice.

Bridgeport Music.

Bridgeport, Conn., December 13, 1914.

A very interesting lecture-recital was given by Adele Laeis Baldwin recently before the members of the Wednesday Afternoon Musical Club when the gifted contralto was ably supported by Paul Tietjens, universally known as the composer of the "Wizard of Oz." As two of Mr. Tietjens' songs were included in the program, he was prevailed upon to preside at the piano, and Bridgeport was thus given an opportunity to see and hear this versatile composer in the field of serious art.

The first part of the program was devoted to a paper on "Diction in Song and Speech," in which Mme. Baldwin revealed a remarkably thorough knowledge of her subject. Her own absolute control of the mechanism of the voice and her wide experience as a teacher of diction in many languages made it possible for her to give her listeners many concrete illustrations of her theories. It was a most instructive and authoritative paper.

A group of songs followed, in which Mme. Baldwin displayed her beautiful contralto voice through the medium of a remarkably finished technic. To Mr. Tietjens' "Blind" and Spross' "Lorraine Loree," she gave the full force of her dramatic abilities in support of her wonderful organ, attaining in each a most effective climax. Her renditions of two very difficult numbers, Rachmaninoff's "Floods of Spring" and Mr. Tietjens' "Woodland Love Song" were further proofs of her mastery of her art and were received with especial appreciation by her audience.

Paul Tietjens made his appearance in the role of accompanist, and lent an added charm to each number with

his sympathetic insight and admirable contact with the mood of the singer.

After the concert an informal reception was given in honor of the two artists by Susan Hawley Davis, the well known contralto and vocal teacher, at her delightful studio in one of Bridgeport's most interesting old colonial homes. Here the artists were again prevailed upon to delight their listeners. Mrs. Davis was assisted in receiving her guests by Mrs. de Ver H. Warner, Mrs. Fred Atwater, Corral Sterling and Marion Munson, of New Haven.

LURA E. ABELL.

WHY NOT A MUNICIPAL ORGAN FOR NEWARK?

In Commemoration of the City's 250th Anniversary a Municipal Building Is to Be Erected—The Sunday Call Asks "Why Not a Municipal Organ?"

DANIEL E. HERVEY, WELL KNOWN COMPOSER, AUTHOR AND CRITIC IS DEAD.

Newark, N. J., December 28, 1914.

Three-quarters of a page in the Sunday Call of December 27 issue is devoted to the question "Why Not a Municipal Organ for Newark?" The article, well illustrated, reads in part: "Shall Newark have a municipal memorial

PROSPERITY IS ON THE WAY

Charles M. Schwab, who returned Wednesday night from his second trip in two months to Great Britain, made the following statement to the newspapers:

"The prosperity which I foretold before for the United States will be here in force," he said: "I wish to reiterate my previous statement that an era of revived business activity is coming. The improvement will be immediate, due to the fact that European nations have placed orders valued at \$300,000,000 for merchandise to be delivered within a year in this country. From now on I expect to see a steady improvement in business."

building, which shall contain a great organ to commemorate the two hundred and fiftieth anniversary of the founding of the city? That anniversary is less than two years distant, and the answer to this question should be given at once, for if it should be affirmative no time is to be lost in beginning the work."

In answer to the question of the Sunday Call, and as a loyal supporter of all things pertaining to the advancement of music in Newark, the writer also asks "Why not?" For a long time musicians of the city have discussed the possibility of a municipal concert hall which would be large enough to house such affairs as the Saengerfest, the Newark Music Festival and concerts given by celebrated artists or large societies. Newark has no hall suitable for such events; Krueger Auditorium is not large enough and the Armory does not answer the purpose. The proposed new building ought to and probably will contain a large auditorium in which such festivals and concerts can be held. If this is decided upon a great organ should be installed so that free public concerts can be given in winter and summer for the entertainment and education of the thousands of music lovers of the city, who would unquestionably support such concerts even at a nominal charge of admission. Why cannot such a scheme be carried out?

DANIEL E. HERVEY DEAD.

Daniel E. Hervey, a member of the staff of the Sunday Call since its organization forty-two years ago, and for many years its musical critic, died suddenly last Saturday. A man of rare attainments, the loss of Mr. Hervey will mean a great deal to the music lovers of Newark. While there is always some one to step into another's place, there are probably few, if any, persons who can win the esteem and respect of the citizens of a community as

Mr. Hervey has. "His familiarity with the languages, classic and modern," says the Call editorially, "was remarkable. . . . No mean musician himself, his critical capacity was far beyond the ordinary and his knowledge of the science and history of the art comprehensive. Mr. Hervey was a good citizen, a good man, a good father and a good husband." For ten years he was editor of Frank Leslie's Sunday Magazine, in addition to his work in connection with numerous other periodicals and newspapers; he was a veteran of the Civil War, and has been a member of many church choirs, as singer, organist and choirmaster; he has composed a great deal of music, both sacred and secular, which has been published in book and sheet music form, besides many compositions yet unpublished. Only a few days ago he sent the 1915 edition of the American Church Almanac, of which he was editor, to press, and up to the time of his death was active in numerous branches of literary and musical work. He was an enthusiastic supporter of the Newark Music Festival and only recently expressed his intention of joining the chorus as one of the singers. He was progressive in his ideas and an earnest worker. This loss of Mr. Hervey means much to Newark and to its music lovers, and in years to come at least one figure, beloved and respected, will be missed as musical events of the seasons come and go.

FESTIVAL CHORUS REHEARSALS.

On Wednesday evening next, December 30, the Newark Festival Chorus will hold its weekly rehearsal. On this occasion, however, only the first hour will be devoted to the rehearsal, the latter part of the evening being taken up with the monthly musical program provided by members of the choral body. An attractive program has been arranged.

The Jersey City Festival Chorus will resume its weekly rehearsals in the Lincoln High School on January 7. A full attendance is expected.

MUSIC NOTES.

Over 500 men, women and children, in spite of the cold weather, gathered around the brilliantly illumined Christmas tree provided by the Community Christmas Committee of Montclair last Saturday night. The singing of the "Community Choir" was a pleasing feature of the affair. It is planned to make this celebration in Montclair an annual event.

T. W. ALLEN.

Belle Gottschalk En Route.

Belle Gottschalk, lyric soprano, is seen in the accompanying snapshots on board the Allan Line steamship,



BELLE GOTTSCHALK.

Grampian, on which she returned to this country in September. Those about her are members of the Forbes



BELLE GOTTSCHALK.
What do you think of my mouth?

Robertson company, which organization and Miss Gottschalk gave the regular ship's concert with marked success.



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NEWS FROM VARIOUS CITIES

Lincoln.

Lincoln, Neb., December 17, 1914.

The second number on the Artists' Course offered by the University School of Music was the organ recital given at the First Presbyterian Church by Clarence Eddy, who was enthusiastically greeted by a large assembly of music students, instructors and lovers of high class music. There are perhaps no more peaceful and soul satisfying selections than Frydinger's "At Twilight," Federlein's "Sunset," Harrison's "Supplication" and Matthew's "Evening Song," as played by Mr. Eddy at this time. The program contained a number of novelties and all were well received.

Vocalists and admirers of truly beautiful singing were very much in evidence when Louise Jansen-Wylie appeared at the Temple Theatre, before the Matinee Musicale. A beautiful woman, possessing splendid vocal gifts, and a temperament capable of grasping every phase of a varied program is a rare combination. But such was the case on this occasion. Prolonged applause evidenced the deep appreciation of the combination. Sympathetic accompaniments were supplied by Mrs. Howard Kennedy. The program: "Morgenhymne," Henschel; "Mädchen Wunsch," Chopin; "Vergebliches Ständchen," Brahms; "Zueignung," Strauss; "Phyllis Has Such Charming Graces," Young; "The Swan Bent Low," MacDowell; "A Maid Sings Light," MacDowell; "Norwegian Love Song," Clough-Leigher; "Chère Nuit," Bachelet; aria, "Tosca," "Non la sospir," Puccini; "Sylvelin," Sinding; "The Spring's Blue Eyes," Duffield; "Ah, Love but a Day," Beach; "The Fairy Pipers," Brewer; "Ecstasy," Rummel.

Lincoln Musical College is justly proud of having Aloys Kremer as a member of its faculty. Mr. Kremer, who is a growing factor in the West, gave a program recently worthy of a great deal of attention, for it covered a wide range. His well rounded technic was ever to the fore and his portrayal of the emotional element made a deep impression on the large audience. Numerous encores were granted. These were his numbers: Sonata in B minor, Chopin; "Liebestraume," No. 3, Liszt; "Islamey" (fantasia orientale), Balakirew; "Carnaval," op. 9, Schumann.

A delighted audience greeted John P. Prince at his annual entertainment. It is almost impossible in a few words to express the satisfaction of it all—the novelty, the appropriate appointments and the deep insight into the selection of characters. Mr. Prince's portrayal of Canadian frontier life would be hard to equal. For eighteen years he lived among these people, which partially accounts for his fine interpretation. He was ably assisted by Mrs. Prince and a number of his students. Mr. Prince takes high rank among modern teachers of dramatic work. Excellent entre-act music was furnished by the Junior Orchestra of the University School of Music, under Mr. Loeb.

The Morning Musical Review is presenting some fine programs this winter. The study of the music of France has been thorough and very interesting. At the home of Mrs. Carl Stein, a splendid program was presided over by Miss Malone, after which refreshments were served by the hostess. A continuation of the study was made at the home of Mrs. Lynn Lloyd, Thursday, December 10,

when Mrs. Schloss presided. Numbers were given by Mrs. Thomas Callanan, Miss Malone, Miss Zumwinkle, Mrs. Fred Foster, Mrs. Schloss, Mrs. Fred Funke, Mrs. Enslow, Mrs. Carl Stein and Mrs. Alexander. After a luncheon the club adjourned to meet in January.

Before an audience of over 1,000 members of the Woman's Club, August Hagenow presented a program of violin music which brought forth great applause for the excellence of its rendition. Special mention must be made of the "Romance," by Konrad Kriedmann, which had its initial performance and which is dedicated to Mr. Hagenow. Because of its innate music's worth, it will doubtless be in great demand when published. The entire program, with Marjory Anderson at the piano, was attractive and the interpretation was excellent throughout.

The recital given by Miss Sexton, organist, assisted by Jude Deyo, contralto, and Eula Marshal, soprano, was enjoyed by a large audience of Musical Art Club members and their guests at the Second Presbyterian Church. Miss Sexton has a pronounced talent and gave a heavy program. Miss Marshal possesses a lyric soprano voice of wide range and fine interpretive powers. Miss Deyo's voice is of a deep rich quality and is much in demand.

A number of very attractive concerts have been given by Mr. Molzer, violinist, and the Trio Melodique, consisting of Mrs. Molzer, Lillian Eiche and Miss Burlingame. At the Sunday afternoon recitals at All Souls' Church great enthusiasm has been shown. On November 27 they presented an artistic program at Deshler, Neb., under the auspices of the Lutheran High School and Business College. This was a complete success.

The Beethoven symphonies under the direction of Carrie B. Raymond have been a success and very well attended. The third symphony will be given in January.

The annual presentation of portions of "The Messiah" occurred during Convocation, December 17, at the State University, the first of the Christmas activities. A chorus of 120 voices proved well directed and well balanced. The unusual feature of more men's voices than women's was noticeable and is most encouraging. The soloists were Annette Abbott, soprano; Mrs. Arthur Gutzmer, contralto; Charles L. Bagley, tenor, who did creditable work. The accompaniments and pastoral symphony were given by Mrs. Molzer and E. J. Walt, violins; W. T. Quick, viola; Lillian Eiche, cello; V. Larson, cornet; E. C. Mickel, trombone, and Miss Burlingame, organist.

Sidney Silber and Carl Steckelberg gave successful concerts at Seward and Crete this month.

The Lincoln Musical College has opened a branch school at Fairbury with a competent faculty.

Misses Robbins and Kinsella, of the University School of Music, gave the first number on the lecture course at Omaha under the auspices of the Y. W. C. A.

Jude Deyo was the vocal soloist at the Elks' Memorial, Decem-

ber 6. Her rendition of "Eye Hath Not Seen," by Gaul, was both artistic and appealing.

The first students' recital of Wesleyan Conservatory was given December 10 and proved to be creditable. The Wesleyan Male Quartet has been making good and has a full season ahead of it.

The season of grand opera by the San Carlo Company was the event of the second week of December. "Lucia," "Carmen," "Faust" and "Rigoletto" were given to enthusiastic audiences.

Mrs. Downing, of Chicago, presented "Pipes o' Pan" before the Matinee Musicale, December 14. The poem is by Cecil Fanning and music by Mrs. Downing. It was a novel and successful event.

ELIZABETH EASTWOOD LUCE.

El Paso.

El Paso, Tex., December 19, 1914.

About a year ago H. E. van Surdam, who has taken quite a leading part in local musicales in El Paso, organized a symphony orchestra of twenty-five pieces, and gave one concert during December, 1913. Since then he has secured more musicians and has increased his orchestra to forty men, and gave a delightful concert at the Crawford Theatre on the afternoon of December 18 to "S. R. O." The best people in El Paso were present. The following program was performed: March, "World Peace," Zamcnik; song, "At Dawning," Cadman, sung by H. E. van Surdam; "Peer Gynt" suite, Grieg; tone poem, "Eleanor," Jessie Deppen; selection, "I'm a-Longing for You," Jane Hathaway; overture, "William Tell," Rossini; incidental solos by L. E. Faget (cello), F. Havers (clarinet) and R. Garcia (flute). This concert was free to the public, for H. E. van Surdam wanted to interest the people in his orchestra. A large number of well to do citizens have subscribed annually to this orchestra. Mr. van Surdam intends to give two concerts, one in January and one in February, 1915. He will rehearse his men from time to time, and hopes by next winter to have increased the orchestra to fifty pieces and make it a permanent institution.

The different churches are making big preparations for Christmas song services.

The high school children gave Verdi's "Trovatore" at the high school building recently, the children singing the choruses, while the solos were taken by leading local vocalists. This is the fifth grand opera that the high school students have given during the last few years.

T. E. SHELTON.

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